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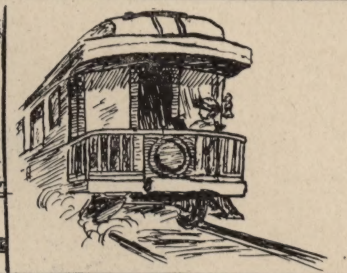
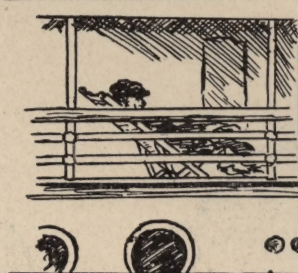
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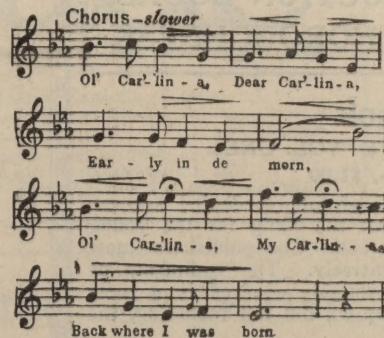
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PRESSER'S MUSICAL MAGAZINE

The Etude

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.

Edited by JAMES FRANCIS COOKE

Vol. XXXVIII No. 7 JULY 1920

Entered as second-class matter Jan. 16, 1884, at the P. O. at Philadelphia, Pa., under the Act of March 3, 1879. Copyright, 1920, by Theodore Presser Co. for U. S. A. and Great Britain

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The World of Music

A. J. Goodrich, musical theorist, died in Paris, April 25th. Born in Ohio, 1848, he was a self-taught musician, except for a few lessons from his father. He taught music and theory at several of the western conservatories and later privately at Chicago, where he also wrote upon musical subjects. His mature work was accomplished at New York, London and Paris. His published books on musical theory, musical analysis, etc., are of great value and originality.

The French tax on pianos is being vigorously fought by the musicians of Paris. The syndicate of composers is to take forceful political action against the unwelcome imposition. This body has nominated Henri Rabaud, Vincent d'Indy, Paul Braud, Philipp Chaperentier and Florent Schmitt to represent them in whatever course may be taken in the matter. There is already serious consideration of the repeal of the tax by those in power.

Joseph H. Glittings, pianist, teacher and impresario, died May 13th, Pittsburgh, Pa., aged seventy-two. He was a public spirited man, and spared no pains, nor money, nor effort, to bring the best music to his city. The value of his teaching was well known, and hosts of pupils passed through his hands. He was organist at the Third Presbyterian Church, and for twenty years directed the music department of the Pennsylvania College for Women. He had a genius for friendliness and a kindly urge to share all the good that came to him.

Hortense Schneider, opera singer, who attained reputation as the first singer of the title role of Offenbach's light opera, *La Belle Helene*, in the sixties, died in Paris.

Mischa Elman, the famous violinist, is retiring from active concertizing for a number of years. He will give himself over to composition.

Le Monde Musical, whose work for the reorganizing and the reconstruction of the Rheims School of Music has been so tireless, has received for its fund to that end, from Mr. Harkness Flagler, president of the New York Symphony, the entire proceeds of the last concert, given previous to the departure of the orchestra to France. The sum exceeds 30,000 francs.

The New York Symphony, now on its European tour, has been received with the greatest enthusiasm in Paris, where its second concert has recently been given, under the direction of Dr. Walter Damrosch. The war work of the distinguished conductor in France is well known and highly valued, and this in itself would ensure for him and for the orchestra a warm and friendly welcome, but in addition, the French critics cannot say enough in praise of the artistry of the organization and of its leader. Dr. Damrosch has received the Order of the Crown of Italy, with the rank of Knight.

Raymond Roze, son of Marie Roze, died on March 30th. He was well known in London as a conductor of opera, and his own opera, *Joan of Arc*, and the music to *Julius Caesar* had very successful performances, especially the latter, which had the honor of being given "by command." Mr. Roze organized and conducted the British Symphony Orchestra, composed of "demobbed" men who had served in the late war. He also conducted orchestral concerts in France and Belgium.

Paderewski has refused a \$1,000,000 concert engagement in America, it is said.

Eugene Ysaye has been re-engaged for two years as the conductor of the Cincinnati Orchestra.

Boston has a new Philharmonic Choir, which has just given its second concert, with much success.

Music Festivals are reported from all over the country: Syracuse, N. Y., had the most brilliant festival in all its history. A super-excellent chorus of three hundred, under the direction of Howard Lyman, head of the choral music department of Syracuse University, was heard in three numbers. Chicago Symphony Orchestra did beautiful work under the baton of its conductor, Frederick Stock, at all the concerts. The soloists were Titta Ruffo, Leonora Sparkes, Rosa Raisa, Sue Harvard, Edward Johnson, Louis Baker Phillips (pianist), and Enrico Tramonti (harpist). Richmond, Va., held its twenty-seventh festival under the auspices of the Wednesday Club. The Metropolitan Opera Orchestra, conducted by Richard Hageman, played at all the concerts, which were attended by audiences of 3,000 each evening. The soloists were Anna Fitziu, Giovanni Martinelli and Titta Ruffo. Ithaca, N. Y., held a notable festival at Cornell College. The Chicago Symphony, under the direction of Frederick Stock, was the assisting orchestra. An admirable chorus did artistic work conducted by Hollis Dann. The vocal soloists were Reinold Werrenrath, Louise Homer, Edward Johnson, Paul Althouse, Grace Bonner Williams, Ruth Blackman-Rodgers, Robert Steel, Thomas Chalmers, Charles T. Tittman and Enrico Tramonti (harpist). Louisville, Ky., had a three-day festival, assisted by the Minneapolis Symphony Orchestra, under the baton of Emil Oberhofer and the following soloists: Harriet McConnell, Rafaelo Diaz, Lucile Lawrence, Oliver Denton (pianist). The final concert was given by the Russian Symphony Orchestra, conducted by Modest Altschuler and Henry Hadley, who directed his own works in the second half of the performance. Springfield, Mass., held its eighteenth annual festival, five concerts and five public rehearsals, an innovation which might well be followed in other localities. The assisting

orchestra was the Chicago Symphony, conducted by Frederick Stock. A fine chorus, trained and directed by John J. Bishop, was heard in an interesting program. The soloists were Ruth Ray (violiniste), Sophie Braslau, Titta Ruffo, Dicie Howell, Robert Quait, Fred Patton, Irene Williams, Norman Jollif and John Hand. The sixth annual festival of Emporia, Kan., was very successful, and continued four days. The first was a fine presentation of the opera of Henry Hadley, *The Fire Prince*, full costumed and scene, with a chorus and cast of sixty people, directed by Dean Hirschler of the School of Music. The assisting soloists were Frieda Hempel, Pietro Yon (organist). The soloists for the chorus were Mrs. W. W. Parker, Ethel Rowland, E. J. Lewis and Rice Brown. The third event in the festival was a novel one, an outdoor performance of *The Pageant of Life*, under the direction of Ula Wishard, of the physical training faculty of the college.

Galli-Curci made her only British Columbian appearance in the latter part of May in Vancouver. The spring musical events here and in Victoria have been engrossing and notable. Percy Grainger, Godowsky, Josef Martin, Florence Otis, Florence Austin (violiniste), Winnifred Lugin-Fahey and others of eminence appeared in recital and concert. A feature of the season was the performance of *The Pirates of Penzance*, which ran for ten nights and two matinees at the Princess Theater in Vancouver, produced by the Princess players. The entire proceeds of this theater, under the management of Reginald Hincks, were turned over to a war fund from the beginning of the recent war.

The New Symphony Orchestra, under the direction of Arthur Bodanzky, spent nine hours rehearsing works by new American authors.

Homer Newton Bartlett, organist and composer, died on April 2d, at Hoboken, N. J. He was born in Ulster County, New York State, in 1845. He was educated entirely in America, having been the pupil of S. B. Mills, Braun, Jacobson and others. Mr. Bartlett was the composer of many artistic and well-known songs, as well as compositions in the larger form, cantatas, sextets, and opera in three acts, *La Valiere*, and an oratorio, *Samuel*. Mr. Bartlett was the initial founder of the American Guild of Organists.

John Anderson, one of the best-known musicians in Canada and the United States, is dead at Toronto at the age of seventy. He was at one time cornet soloist with the royal Grenadiers and the "Queen's Own" Bands of Toronto, Nevins Band of Chicago, Ill., and the 65th Regiment Band of Buffalo, N. Y. Some years ago he organized and conducted Anderson's Concert Band which toured in the States and the provinces with brilliant success. He was associated with the late Dr. Torrington in the production of oratorio and symphony concerts.

Carl R. Stasny, pianist and musical theorist, died on April 21, 1920. He was born at Mainz-am-Rhein in 1865. Previous to 1891 he toured Europe as concert pianist. Afterward he came to America as professor of piano instruction at the New England Conservatory. He was one of four pianists chosen to play at the World's Fair concerts with the Theodore Thomas Orchestra. He also played with the Boston Symphony and the Kneisel Quartet in concerts and recitals throughout the country. At the time of his death he was the director of his own conservatory of music in the city of Boston, Mass.

Negro music drew an audience of 5,000 to the civic auditorium in Charlotte, N. C., the active participants being the Coleridge-Taylor Oratorio Chorus and the Orchestra of Biddle University, under the baton of Thomas A. Long. The program included *Hiawatha's Wedding*, Coleridge-Taylor; *Listen to the Lambs*, Nathaniel Dett, and *Deep River*, as arranged by Harry Burleigh.

William C. Bridgman, one of Dr. Walter Damrosch's assistant conductors in the New York Oratorio Society, has been invited to assume the directorship of the chorus of the Chautauqua Institute. This office includes the training of all choirs connected with the Chautauqua Institution, the direction of the New York Symphony Orchestra at the Sunday services and at all public appearances of the choir. Mr. Bridgman is the choirmaster of St. James Episcopal Church, Brooklyn, N. Y. He will succeed the late Alfred Hallam in this work as director.

Melbourne, Australia, staged a great Beethoven Festival from May 10th to 15th. It was held at the town hall, and included seven concerts, orchestral and choral. It was conducted by Henri Verbruggen, director of the New South Wales State Orchestra. A fine program of Beethoven's works was presented with notable soloists and a large chorus.

The Music Teachers' National Association has elected officers for the season of 1920-21 as follows: President, Peter Lutkin, Northwestern University, Evanston, Ill.; Vice President, J. Lawrence Erb, University of Illinois, Urbana, Ill.; Secretary, R. G. McCutcheon, dePauw University, Greencastle, Ind.; Treasurer, Waldo S. Pratt, Hartford, Conn.; Editor, Karl W. Gherkens, Oberlin College, Oberlin, Ohio.

Dr. Irvin J. Morgan, formerly active in musical affairs in Philadelphia, gold medalist at the St. Louis Exposition, has been appointed official organist to the city of Portland, Ore. This city has, under his direction, recently celebrated the centennial year of Oregon as a State.

CONTENTS FOR JULY, 1920

	PAGE
World of Music.....	435
Editorials.....	437-8
The Know How of Singing.....	
Mary Garden.....	439
Summer Activities.....Mrs. Noah Brandt.....	440
Music and Mechanics.....Allen Spencer.....	440
What Every Piano Student Should Know About Pedaling.....	
Perlee V. Jervis.....	441
Technic or No Technic?.....	
Mathilde Bilbro.....	442
Best Remedy for Nervousness, Symposium:.....	
Carl A. Grimm, John Orth, James H. Rogers, Hans Schneider, J. Lawrence Erb.....	443-4
Johann Sebastian Bach...E. di Pirani.....	445
The Good Beginning.....Grace White.....	446
Memories of Rubinstein and Liszt.....	
A. Siloti.....	447
Strengthening the Weaker Digits.....	
Ellen Amey.....	448
Where Does Father Come In?.....	
M. A. Smith.....	448
Arpeggio Playing.....Dr. O. A. Mansfield.....	449
Illustration and Story in Piano Teaching.....H. G. D.....	450
That Loud Pedal Again!.....	
Benj. E. Galpin.....	450
How to Collect Bad Debts (Competition).....	
Edward E. Hipsher.....	451
How to Play Phrases.....	
Edward E. Hipsher.....	452
Teachers' Round Table.....N. J. Corey.....	453
Boys' Week in a Music School.....	
Dr. W. A. Wolf.....	454
The Teacher's Greatest Strain.....	
Bargain Music Lessons.....	
Arthur Schuckat.....	454
Homesickness and Musical Creation.....	
E. H. Pierce.....	483

	PAGE
Voice Department.....	
George Chadwick Stock.....	484
Italian in Vocal Exercises.....	
Edith L. Winn.....	486
Question and Answer Department.....	
Arthur de Guichard.....	487
Organ Department.....George H. Howard.....	488
Violin Department.....Robert Braine.....	492
JUNIOR ETUDE.....Elizabeth A. Gest.....	496
Making Musical Muscles.....	
What Is Musical Interpretation?.....	498
Prophets in Their Own Country.....	581
I. Z. Scattergood.....	583
Opus 1000.....	584
The Most Wonderful Musical Instrument.....	
MUSIC.....	
Floretta.....A. W. Lansing.....	455
Summer Winds.....J. T. Wolcott.....	456
With Jingling Spurs.....C. W. Kern.....	458
Her Debut.....G. L. Spaulding.....	459
Polonaise Op. 42 (Four Hands).....	
L. van Beethoven.....	460
Prelude Romantique.....	
L. J. O. Fontaine.....	464
Tender Memories.....F. Keats.....	465
Hungarian Dance (Violin & Piano).....	
A. Franz.....	466
Serenade.....L. Strickland.....	471
Two Musical Recitations.....W. H. Jones.....	472
Madrilena.....G. Horvath.....	474
Good Night Song.....M. L. Preston.....	475
Elevation.....O. Floersheim.....	476
When I Can't Sleep.....Mary Gail Clark.....	477
Fraternity March (Pipe Organ).....	
F. Lacy.....	478
When Dolly Sleeps.....P. Lawson.....	479
Love Is a Song (Vocal).....Lenore Lieth.....	480
Lullaby Low (Vocal).....R. H. Terry.....	481
God Keep You (Vocal).....J. R. Gillette.....	482

An
Invitation to
Talking Machine
Manufacturers

We are informed that the representatives of one or more talking machine manufacturers have stated, on several occasions, that they are able to distinguish between a singer's voice, or instrumentalist's performance, and the New Edison's RE-CREATION of such voice or performance.

We hereby invite responsible representatives of any reputable talking machine manufacturer to permit themselves to be blindfolded, and to listen to such a comparison, in the presence of judges of their own choosing, indicating to the judges when they think they are listening to the artist and when to the New Edison Phonograph. There is only one condition attached, and that is—that the representatives of the talking machine company, and the judges selected by them shall sign a written statement, setting forth, in full detail, the results of the test.

The test will be made with an Official Laboratory Model, taken from stock, such as can be bought in any Edison dealer's store.

THOMAS A. EDISON, Inc.
Orange, N. J.

Mr. Edison Proves it to Los Angeles

1,500 music-lovers cannot tell the difference between living voice and its RE-CREATION by the New Edison

SOME people, who read this account of Mr. Edison's Tone-Test in Los Angeles, are going to say that the New Edison couldn't baffle them.

The test was given on the evening of January 26, 1920, in Trinity Auditorium, Los Angeles, Cal. The photograph, which is reproduced here, was taken about 9 o'clock of that evening.

Marie Morrissey, a distinguished contralto, sang several selections in direct comparison with the New Edison's RE-CREATION of her voice. Only by watching her lips, could the audience tell when she was singing and when the New Edison was RE-CREATING her voice.

Then came the "dark-scene" test in which the audience had to depend on ear alone. While Miss Morrissey was singing, the lights went out. Densest black swallowed stage, singer and phonograph.

Miss Morrissey's rich contralto continued to fill the auditorium. Then the lights flashed on again. The audience gasped—rubbed its eyes.

Miss Morrissey had left the stage. Only the phonograph was standing there. While the lights were out, the New Edison had taken up her song, and no one in the audience had detected the substitution.

The Los Angeles newspapers of the following day, January 27th, said in part as follows:

"It was impossible to discern the change from the voice to the New Edison."

—Los Angeles Record.

"Only by watching the lips of the singer was it possible to determine when Miss Morrissey was singing and when the machine alone was producing the sound."

—Los Angeles Express.

"The object of the tone-test—to prove the fidelity of the New Edison in RE-CREATING the human voice—was a success." —Los Angeles Times.

This Los Angeles Tone-Test is not an isolated example. Approximately 4,000 similar tests have been given before 3,500,000 people in the United States and Canada. Representative newspapers have reported that these 4,000 tests were unqualified successes for the New Edison.

We do not believe there is any one who can listen, under proper test conditions, to a singer's voice (or instrumentalist's performance), in comparison with the New Edison's RE-CREATION of such voice (or performance), and tell, with certainty, when he is listening to the singer (or instrumentalist) and when to the New Edison.

We hereby assert, upon full information and belief, that the New Edison is positively the only phonograph (or talking machine) that is capable of sustaining this test.

Stabilized Prices

The selling price of the New Edison has been increased less than 15% since 1914—and a part of this increase is War Tax. Mr. Edison absorbed the greater portion of the increased cost of manufacture, which has occurred since the beginning of the European War, and, as a result, our profits were reduced to a very narrow margin. Mr. Edison was determined to keep the New Edison within the reach of every home and was willing to make sacrifices, which the average manufacturer would not have made. Owing to the exacting standards of workmanship and material at the Edison Laboratories and the continued scarcity of the required quality of both, it may be necessary to increase our prices during the present year. However, we shall make every effort to avoid this action.

THOMAS A. EDISON, Inc.
Orange, N. J.

The NEW EDISON "The Phonograph with a Soul"



From actual photograph taken January 26, 1920, at Trinity Auditorium, Los Angeles, Cal. Shows Miss Marie Morrissey comparing her voice with its RE-CREATION by New Edison; 1,500 were in audience that listened. None could distinguish one voice from the other.

THE ETUDE

JULY, 1920

Single Copies 25 Cents

VOL. XXXVIII, No. 7

What Should the Piano Sound Like?

LAST January THE ETUDE, in an interview with Josef Hofmann, presented a plea for making the piano sound like a piano—not trying to make it sound like some other instrument. This must make interesting reading to those who have been hearing for years that the piano should be “orchestral” or it should be “vocal,” etc., *ad nauseum*.

Back in the time of Herz and Kalkbrenner the ambition of pianists and composers for the piano seemed to be to make the piano sound like a music box or a mechanical piano. There were limitless variations and limitless trills, runs and twitterings. For the time being the more substantial music of Bach, Haydn, Mozart, etc., was obscured by showers of piano pyrotechnics.

Then came the orchestral fanfares of Liszt, balanced as it were by the highly artistic original compositions of Chopin and the variations of Thalberg. Thalberg essayed to make the piano sing, but what he had in mind in his *L'Art du Chant* was a singing melody with a very flowery variation surrounding it.

In modern times, however, teachers and pianists endeavor to bring out the beautiful sonority of the piano, with legato passages, but at the same time this “singing,” “weight” or “pressure” touch, as it is variously described, is not permitted to monopolize the performance so that the other beautiful effects that may be produced upon the piano are forgotten.

There are certain pianists who always make the piano sound like a xylophone, which is, perhaps, the piano at its worst. A well-played xylophone solo is better than a poorly played pianistic imitation.

The tendency of the present day is, however, to make the piano “sing” as much as possible. Rubinstein was once quoted as saying: “The new fangled notions of technic by which *legato* and *cantabile* playing are sacrificed to the effort to obtain orchestral effects will some day give place to the old ideas of Hummel and Moscheles.” This has actually come to pass and the merely orchestral pianists cannot even “draw a house in the provinces.”

Can You Pass?

GREAT movements do not spring into existence out of a clear sky. Indeed, there is something in the history of every reform that is akin to what many scientists believe may be the manner in which our planet came into existence. First, a kind of nebulous, gaseous something, gradually taking more and more form and eventually solidifying into a world. Just now there is an almost endless discussion of the whys and wherefores of standardization of music teaching in America. The Association of the Presidents and the Past Presidents of the State and National Music Teachers' Association, among others, has made out its plans and specifications for the music teacher of tomorrow. The expressed object is to “standardize musical instruction and establish a uniform standard of examinations.” This is only one of many excellent plans. Music teachers in the future must look forward to passing some such examination. If you are to be listed as an associate, for instance, you would have to pass the following examination. There can be no question that there are thousands and thousands of people teaching music in America now who could not begin to do this. However, THE ETUDE, which has stood for sensible “no-proprie-

tary” standards, aims conscientiously to help such teachers to attain such a goal. First of all, one must have the goal. The idea of such an examination is not to grant a permit or license to teach, but to certify to the fitness of the teacher and afford him a definite evidence of this fitness. One branch of the examination would seem to make reading of THE ETUDE more or less imperative in order that the teacher may keep informed in the matters discussed—subjects which are constantly treated in THE ETUDE.

The following is designed to suggest requirements for the grade of Associate and to offer specimen examination papers in each subject. The works suggested may in many cases be replaced by others of equal standing. It is expected that every candidate for this degree will be prepared to give a demonstration of ability by public performance of one of the works in question.

PIANO

- Bach Six Preludes and Fugues from the Well Tempered Clavichord.
Italian Concerto.
English Suites.
- Beethoven Sonatas, Op. 7, Op. 27, No. 2, Op. 28, Op. 31, No. 3.
Concerto No. 3 in C minor.
- Mendelssohn .. Rondo Capriccioso, Capriccio Brillante, Op. 22.
- Schumann Fantasy Pieces, Papillons.
Novelties in F major, E major.
- Liszt Hungarian Rhapsodies No. 6, No. 12.
Liebestraume.
Transcriptions from Schubert and Wagner.

SPECIMEN EXAMINATION IN PIANO

1. Explain the essentials of the piano action.
2. Discuss the use of the three pedals of the grand piano.
3. Name and describe the essential varieties of legato touch.
4. Name and describe the essential varieties of staccato touch.
5. Describe position of hand as taught by you, and give reasons.
6. Outline a practice plan for a High School Junior one hour a day.
7. Discuss interpretation from the point of view of phrasing, of form and harmony.
8. How do you advise students to memorize?
9. How do you advise keeping up repertoire?
10. What do you consider the ideals of a musician?

Playing From Figured Bass

It is only a little over one hundred years since the time when any organist or pianist worthy of the name was expected to take any figured bass and improvise an accompaniment according to the specifications of the figures. Of course, there are to-day thousands of musicians who could do this in a stumbling manner. Again, it is always somewhat uncertain whether the accompaniment played from figured bass is ever just what the composer intended. On the whole, it is better for the composer to state in definite notes just what he wants and leave any latitude in interpretation to the taste of the performer.

On the other hand, the ability to play freely from figured

bass was an art which did much to discipline the mind of the player. Some English Cathedral organists of the present day still practice it and it is said that their accompaniments from the old figured bass scores in the libraries of their music rooms are often far more beautiful than the accompaniments printed out in modern scores. Sir John Goss and James Turle were especially adept at this.

Playing from figured bass should be a part of every course in Harmony. It affords a kind of drill in improvisation that cannot be secured in any other way. This is said in spite of the fact that much of the best harmony teaching of the present day is often accomplished without recourse to the figured bass.

The Rhythmic Brain

WHAT is it which makes one melody "catch" and another melt away like April snowflakes? Surely it is not merely the variation in pitch. We have an idea that the brain retains rhythmic impressions far more readily than pitch impressions. Children pick up and remember the beat of a drum before they notice and remember tunes. The wild, helter-skelter of rhythms that rag time and "jazz" have tumbled into our lives may be a reflection of the times.

That the brain thinks rhythmically is indicated by the ease with which we remember jingles. It accounts for our habit of saying

"Thirty days hath September,
April, June and November,"

in order to remember a very simple fact. The writer has found from experiment that in learning foreign languages the rhythm of poetry is an aid in achieving fluency. This is especially true in Italian, where the swing of verse promotes that rapidity of vocal action so necessary to smooth enunciation.

Likewise in music. New rhythms strongly marked lead to a rapid advance in technical study. Taussig knew this, Mason knew this, Kullak knew this, and Joseffy knew this. They all taught it religiously. Philipp has written whole books on the principle. Like a splendid current, rhythm carries along the slow student as if by some overwhelming force. The different patterns offer the student endless variety in his technical work.

Unprofitable Publication

A SOCIETY, known as "The Society for the Publication of American Music," has been organized to bring out music that is frankly unprofitable from the commercial standpoint. Very few composers realize that the business of the publisher is, first of all, to exist as a business institution, and that in order to do this it is necessary to have the income exceed the expenditure. This may be done with very cheap, trashy music, and again it may be done with very high-class music. The great firms of Peters, Novello, Enoch, Breitkopf and Härtel, Ricordi and others in Europe have developed into businesses quite as substantial as that of any steel-monger or any bridge builder. Indeed, the longevity of a well-established, well-conducted music business, publishing high-class music such as the foregoing, is often very astonishing. But on the volume of business there must always be a margin of profit, otherwise the business, with all of its employees, copyrights, investments, to say nothing of its service to its customers, would come to an end. A publishing house might now and then publish a few unprofitable works, but if it publishes too many it will go down with these works like the drowning man with a millstone around his neck.

There are certain forms of art works which appeal to so few people that the publisher hardly dares hazard their publication. This, in America, applies to symphonies and to chamber music. The publication of a symphony or of a string quartet is expensive—often very expensive. The returns are likely to be so small that they are almost negligible. "The Society for the Publication of American Music," organized and supported by a group of enthusiastic musicians, of whom William Burnet Tuthill has been the indispensable, self-sacrific-

ing leader, proposes to publish a limited number of works that the average publisher would be afraid to put out. The plan is to issue these to the members virtually on the subscription basis—membership entitling the member to just so many issues. Professor Daniel Gregory Mason, of Columbia University, is actively interested in the movement, which he is convinced is most important in the artistic progress of America. A non-money making, altruistic effort to give prominence to the works of American men and women who aspire to lofty aims is deserving of a large membership among real music lovers.

Free Band Instruction

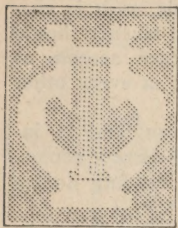
OUR Army, in its commendable efforts to improve the music of our bands, makes very alluring offers to young men to enter the service. Captain Arthur Clappé, who has charge of the Government Army Music School on Governor's Island (that picturesque little overture to New York City, located in the harbor just across from the Statue of Liberty), estimates that the value of the board, room and education of the music student in the Band School is at least \$2,400.00 in the Government School. Meanwhile, if the student is a sergeant, for instance, he is paid \$1,056.00 as a bandsman. Thus, instead of paying for his training in playing any of the band instruments he actually receives a value of about \$3,456. The opportunities for wind-instrument players in and out of the army are likely to be very great for years to come. Perhaps this editorial may reach the eyes of some student who is just now wondering how under the sun he is going to get a start in music without means! If so, write to Captain Clappé, who is known as one of the best band instructors in the country. The instructors in the school are of very high standard. During the war even so great a light as Percy Grainger taught in this Army Conservatory.

Slow Justice

SLOWLY, the incomes of teachers are going up in different parts of the country. *The Literary Digest* has been conducting a splendid campaign in its columns and through moving pictures must have made a fine impression upon the public. Large cities like Philadelphia have made commendable raises, but on the whole the teacher is far from receiving a reward commensurate with the all-important service he renders to the State. How long will we Americans be stupid enough to pay high wages to the builders of buildings and neglect almost entirely the builders of the Nation of to-morrow. There is an honorable estate in the work of the teacher, but honor is too cheaply bestowed. It is reported that the salary of a professor at the Paris Conservatory is only \$480.00 a year. Consequently all of the teachers depend upon outside incomes from private pupils, etc. How can the Conservatory expect the best in a man with such a ridiculous wage?

Courses in Community Music

WAR-BORN, Community Music has come into a very hearty growth and it is fine to see that colleges and groups all over the country are establishing courses to help teach others how to carry the great message of music to the people. The courses given by Community Service in New York under Kenneth Clarke (whose work during the war in camps here and abroad is only equaled by his more recent work in Americanization) are, perhaps, the best known in the country. Universities in the South are joining in the movement in fine manner. Mr. Paul J. Weaver, Director of Music at the University of North Carolina, has been preparing for a plan of propaganda through the South by means of lectures and demonstrations. Mr. Weaver is a finely equipped musician who will unquestionably do much to awaken every community he visits to the higher forces which only music can liberate. Let there be many like him and like his teacher, Prof. P. W. Dykema, of the University of Wisconsin. America will be better for such pioneers of constructive singing.



The "Know How" in the Art of Singing

An Interview Secured Expressly for THE ETUDE with the
Famous Opera Prima Donna

MARY GARDEN



[BIOGRAPHICAL NOTE.—Mary Garden was born in Aberdeen, Scotland, but came to America with her parents when she was eight years of age and was brought up in Chicopee, Mass.; Hartford, Conn.; and Chicago, Ill. She studied violin, piano and voice in Chicago and then went to Paris where she

became a pupil of Trabedello, Chevallier and Fugère. At the Opera Comique she made a long series of successes, becoming particularly distinguished for her work in Charpentier's *Louise*, which she sang over one hundred times. After triumphant appearances in Brussels and Paris, she made her

American début at the Manhattan Opera House in New York, November 25th, 1907, in Massenet's *Thais*. Since 1910 she has been connected with many of the greatest successes of the Chicago Grand Opera Company.]

"THE modern opera singer cannot content herself merely with the 'know how' of singing. That is, she must be able to know so much more than the mere elemental facts of voice production that it would take volumes to give an intimation of the real requirements.

"The girl who wants to sing in opera must have one thought and one thought only—'what will contribute to my musical, histrionic and artistic success?'

"Unless the 'career' comes first there is not likely to be any 'career.'

"I wonder if the public ever realizes what this sacrifice means to an artiste—to a woman.

"Of course, there are great recompenses—the thrill that comes with artistic triumphs—the sensations that accompany achievement—who but the artist can know what this means?—the joy of bringing to life some great masterpiece?

"Music manifests itself in children at a very early age. It is very rare indeed that it comes to the surface later in life. I was always musical. Only the media changed—one time it was violin, then piano, then voice. The dolls of my sisters only annoyed me because I could not tolerate dolls. They seemed a waste of time to me, and when they had paper dolls, I would go into the room when nobody was looking and cut the dolls' heads off. I have never been able to account for my delight in doing this.

"My father was musical. He wanted me to be a musician, but he had little thought at first of my being a singer. Accordingly, at eight I was possessed of a fiddle. This meant more to me than all the dolls in the world. Oh, how I loved that violin, which I could make speak just by drawing a bow over it! There was something worth while.

"I was only 'as big as a minute,' and, of course, as soon as I could play the routine things of de Beriot, variations and the like, I was considered one of those abominable things, 'an infant prodigy.'

"I was brought out to play for friends and any musical person who could stand it. Then I gave a concert, and my father saw the finger of destiny pointing to my career as a great violinist.

"To me the finger of destiny pointed the other way, because I immediately sickened of the violin and dropped it forever. Yes, I could play now if I had to, but you probably wouldn't want to hear me.

"Ah, but I do play. I play every time I sing. The violin taught me the need for perfect intonation, fluency in execution, ever so many things.

"Then came the piano. Here was a new artistic toy. I worked very hard with it. My sister and I went back to Aberdeen for a season of private school, and I kept up my piano until I could play acceptably many of the best-known compositions, Grieg, Chopin, etc., being my favorites. I was never a very fine pianist, understand me, but the piano unlocked the doors to thousands of musical treasure houses—admitted me to musical literature through the main gate and has been of invaluable aid to me in my career. See my fingers, how long and thin they are—of course, I was a capable pianist—long, supple fingers, combined with my musical experience gained in violin playing, made that certain.

"Then I dropped the piano. Dropped it at once. Its possibilities stood revealed before me, and they were not to be the limit of my ambitions.

"For the girl who hopes to be an operatic 'star' there could be nothing better than a good drilling in violin or piano. The girl has no business to sing while she is yet a child—and she is that until she is sixteen or over. Better let her work hard getting a good general education and a good musical education. The voice will

keep, and it will be sweeter and fresher if it is not overused in childhood.

"Once, with my heart set upon becoming a singer, my father fortunately took me to Mrs. Robinson Duff, of Chicago. To her, my mentor to this day, I owe much of my vocal success. I was very young and very emotional, with a long pigtail down my back. At first the work did not enrapture me, for I could not see the use of spending so much time upon breathing. Now I realize what it did for me.



MARY GARDEN

"What should the girl starting singing avoid? First, let her avoid an incompetent teacher. There are teachers, for instance, who deliberately teach the 'stroke of the glottis' (coup de glotte).

"What is the stroke of the glottis? The lips of the vocal cords in the larynx are pressed together so that the air becomes compressed behind them and instead of coming out in a steady, unimpeded stream, it causes a kind of explosion. Say the word 'up' in the throat very forcibly and you will get the right idea.

"This is a most pernicious habit. Somehow, it crept into some phases of vocal teaching, and has remained. It leads to a constant irritation of the throat and ruin to the vocal organs.

"When I went to Paris Mrs. Duff took me to many of the leading vocal teachers of the city, and said, 'Now, Mary, I want you to use your own judgment in picking out a teacher, because if you don't like the teacher you will not succeed.'

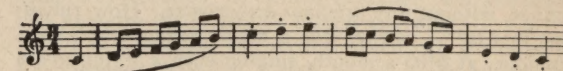
"Thus we went around from studio to studio. One asked me to do this—to hum—to make funny, unnatural noises, anything but sing. Finally, Trabedello, now retired to his country home, really asked me to sing

in a normal, natural way, not as a freak. I said to myself, 'This is the teacher for me.' I could not have had a better one.

"Look out for teachers with freak methods—ten to one they are making you one of their experiments. There is nothing that any voice teacher has ever found superior to giving simple scales and exercises sung upon the syllables Lah (ah, as in harbor), Leh (eh, as in they), Lee (ee, as in me). With a good teacher to keep watch over the breathing and the quality 'what more can one have?'

"I have always believed in a great many scales and in a great deal of singing florid rôles in Italian. Italian is inimitable for the singer. The dulcet velvet-like character of the language gives something which nothing else can impart. It does not make any difference whether you propose to sing in French, German, English, Russian or Soudanese, you will gain much from exercising in Italian.

"Staccato practice is valuable. Here is an exercise which I take nearly every day of my life:



"The staccato must be controlled from the diaphragm, however, and this comes only after a great deal of work.

"Three-quarters of an hour a day practice suffices me. I find it injurious to practice too long. But I study for hours. Such a rôle as 'Aphrodite' I take quietly and sing it over mentally time and time again without making a sound. I study the harmonies, the nuances, the phrasing, the breathing, so that when the time for singing it comes I know it and do not waste my voice by going over it time and again, as some singers do. In the end I find that I know it better for this kind of study.

"The study of acting has been a very personal matter with me. I have never been through any courses of study, such as that given in dramatic schools. This may do for some people, but it would have been impossible for me. There must be technic in all forms of art, but it has always seemed to me that acting was one of the arts in which the individual must make his own technic. I have seen many representatives of the schools of acting here and abroad. Sometimes their performances, based upon technical studies of the art, result in superb acting. Again, their work is altogether indifferent. Technic in acting is more likely to suppress than to inspire. If acting is not inspired, it is nothing. I study the human emotions that would naturally underlie the scene in which I am placed—then I think what one would be most likely to do under such conditions. When the actual time of appearance on the stage, arrives, I forget all about this and make myself the person of the rôle.

"This is the Italian method rather than the French. There are, to my mind, no greater actors living than Duse and Zaccagna, and they are both exponents of the natural method that I employ.

"Great acting has always impressed me wonderfully. I went from Paris to London repeatedly to see Beer-bohm Tree in his best rôles. Sir Herbert was not always uniformly fine, but he was a great actor and I learned much from watching him. Once I induced Debussy to make the trip to see him act. Debussy was delighted.

"Debussy! Ah, what a rare genius—my greatest friend in Art! Everything he wrote we went over together. He was a terribly exacting master. Few people in America realize what a transcendent pianist he was. The piano seemed to be thinking, feeling, vibrating while he was at the keyboard. Time and again we went over his principal works, note for note. Now and then he would stop and clasp his hands over his face in sudden silence, repeating, 'It is all wrong—it is all wrong.' But he was too good a teacher to let it go at that. He could tell me exactly what was wrong and how to remedy it. When I first sang for him, at the time when they were about to produce *Pelleas and Melisande* at the Opera Comique, I thought that I had not pleased him. But I learned later that he had said to M. Carré, the director: 'Don't look for anyone else.' From that time he and his family became my close friends. The fatalistic side of our meeting seemed to interest him very much. 'To think,' he used to say, 'that you were born in Aberdeen, Scotland, lived in America all those years and should come to Paris to create my *Melisande*!'

"As I have said, Debussy was a gorgeous pianist. He could play with the greatest delicacy and could play in the leonine fashion of Rubinstein. He was familiar with Beethoven, Bach, Handel and the classics, and was devoted to them. Wagner he could not abide. He called him a 'griffe papier'—a scribbler. He thought that he had no importance in the world of music, and to mention Wagner to him was like waving a red flag before a bull.

It is difficult to account for such an opinion. Wagner, to me, is the great tone colorist, the master of orchestral wealth and dramatic intensity. Sometimes I have been so Wagner-hungry that I have not known what to do. For years I went every year to Munich to see the wonderful performances at the Prinzregenten Theater.

"In closing, let me say that it seems to me a great deal of the failure among young singers is that they are too impatient to acquire the 'know how.' They want to blossom out on the first night as great prima donnas, without any previous experience. How ridiculous this is! I worked for a whole year at the Opera Comique, at \$100 a month, singing such a trying opera as *Louise* two and three times a week. When they raised me to \$175 a month I thought that I was rich, and when \$400 a month came, my fortune had surely been made! All this time I was gaining precious experience. It could not have come to me in any other way. As I have said, the natural school—the natural school like that of the Italians—stuffed as it is with glorious red blood instead of the white bones of technic in the misunderstood sense, was the only possible school for me. If our girls would only stop hoping to make a debut at \$1,000 a night, and get down to real hard work, the results would come much quicker and there would be fewer broken hearts."

No, I Did Not "Hate Her"

By May Hamilton Helm

AN "ad" for a certain brand of mechanical music asked in big type "Didn't you hate her—that music teacher who took so much of your play time?" etc. The sum of the argument (?) set forth was that as you couldn't then play the great things, it was a waste of time to try to learn, since perhaps after all, you weren't a genius and never would learn them, but that if you were too lazy to develop your own talent, you could buy the recorded efforts of others who had "wasted" their play time in becoming artists.

To one teacher—"Miss Lizzie" T. Smith—I owe an eternal debt of gratitude for unfolding the portals of a paradise that, without her, I might never have entered. She wasn't an "easy" teacher! To keep within sight of her ideals required one's best efforts, but as Arthur C. Benson said (of the poets' teaching) she made the thing appear so desirable and beautiful, one was willing to do all the hard work necessary to attain it. The phonograph is, as old-timers expressed it, a God's blessing to those who, in those years of grace (from seven to twelve years of age), lacked opportunity to cultivate their own gifts, and in other articles I have urged parents and teachers to do all they can to "save the babies" in music, since no amount of music applied externally can take the place of that which springs from the depths of one's own being.

There is great consolation to true music lovers in the thought that real art—the joy of doing things beautifully—cannot be suppressed. *Nature attends to that.*

Summer Activities of the Music Teacher

By Mrs. Noah Brandt

TEACHERS and pupils, particularly the former, will find it very profitable to review their entire repertoire during the summer months. By studying from the music any faults which may have unknowingly crept in will be discovered and the opportunity to improve and develop the conception is also of great value.

At the close of each season teachers wishing to go to the seaside or to a summer resort should gather interested pupils, form a party, and devote there a few hours daily to different musical activities, such as afternoon musicales, musical history, etc.

The teachers should, during the summer months, gather all concert programs performed by artists during the season and cull from them the compositions that appeal to them, pieces which may assist them in their work for the coming year.

A certain amount of time each day should be devoted to complete relaxation from music and all other cares and responsibilities, as this insures a fresh mind and body for the coming season.

Lectures and summer sessions at the different universities are fine for students who have not the means nor the time to study during the winter. This is so inexpensive as to be within the reach of nearly all students.

Secure a graded catalog of new music, as it is necessary to keep abreast of the times. No teacher should confine himself to the same works each season, as progression means success in music, as in every other walk in life.

Ensemble music is a great recreation, and is invaluable to both student and teacher. Secure a competent violinist, and improve your sight reading during the summer.

Teachers and students remaining in town, can take week-end trips to the country, where music is generally foremost among the recreations. Other days can be spent swimming, golfing, playing tennis, etc.

Teachers too occupied to teach History of Music during the winter, can form classes for that purpose during the vacation. These sessions are better out in the open air, and can be held either at the park, across the bay, or in the woods, under the trees. Children, especially enjoy a picnic, and if the History of Music is studied in this way, it becomes a pleasure as well as a study.

Last, but not least, keep cheerful and mingle with as many artists as possible, as interchange of ideas is a necessity, and one that cannot be depreciated. If you can do even a few of the things mentioned you will find yourself in a splendid frame of mind for the new season.

Music and Mechanics

By Allen Spencer

THE problems confronting the piano teacher of to-day are of a deeper and more serious nature than those which existed even a decade ago. The constant study and experimental research of many of our modern virtuosi in the field of beauty and variety of tone and touch have developed and classified many movements and means of keyboard approach which the teacher of ten years ago left entirely out of his technical procedure. Then, too, the teacher of to-day realizes that if the student is to have genuine musicianship, sensitive hearing and mental control, he—the teacher—must take the time, in the piano lesson, to see that the pupil thinks and hears correctly. It is no longer sufficient to recommend a teacher of Theory, however competent. These obligations, coupled with the unfortunate prevalence of half-hour lessons, makes the duties of the teacher of advanced piano playing a combination of such system, speed and intensity as is demanded of few men in any profession.

The beginnings of technic have changed little for many years. The modern teacher knows how to do these things more quickly than of old, but the student cannot play the classics that he MUST study without definite finger control. After this is gained, the work for tonal variety and control must follow, else the pupil is excluded from the fascinating field of experiment of how to express his own feeling for musical beauty. He must be made to understand, from the first, that he is never to play for himself, but that it is his duty and responsibility to catch the mood and idea that inspired the master-works he so loves, and to translate them into such simple and direct terms of musical beauty that no audience can fail to feel them with him.

There is no form of keyboard approach, however extreme, which has been made the basis for some so-called "Method" that is not worthy of serious study. Rotary movements, arm weight, finger pressure, finger and wrist attacks at various angles, upper arm and shoulder movements, playing with high or low wrist, key surface or key bed sensations—all are beneficial and add to the tonal vocabulary of the student.

The use of the three pedals, with which our modern grand piano is equipped, has become as much a part

of technical training as was the scales in days of yore. Particularly is this true of the "Sostenuto" pedal, which is only beginning to be understood and valued by pianists.

It can be said, both truthfully and thankfully, that piano playing has lost much of its austerity in recent years. In the past it was hardly good form for a pianist to move his audience to tears, as—for instance—Bauer frequently does to-day. This was the province of singers and violinists. This letting down of emotional bars has had an immediate response from the music-loving public, and piano playing was never so popular as now. Hence the modern piano teacher must realize that emotional beauty and the foundation therefor have become a part of his daily task.

This sort of study does not mean, in any case, that an easier or less disciplinary form of technical mastery is suggested. On the contrary, it was never so necessary that severe, concentrated work be given to the training of the pianist's hand as it is at the present time. In the epoch of piano teaching which, happily, has nearly passed, technic and music were kept well separated. There were supposed to be a number of years of mechanical training, only, which were to be followed—some time in the dim and hazy future—by the study of music and the art of its expression. Many an earnest and talented student has become so enamored with his first period of study that he has forgotten the second, and ended his career without one glimpse into the promised land of musical beauty. We all need "more technic," and should never cease to work for it; but life is soon over and the works of the masters are inexhaustible. If music and mechanics are not treated as separate things, but are made one and dissoluble from the beginning, there is then a chance that the pianist may absorb a few of these master-works well enough to attempt to translate a few of their mystic and wonderful beauties to others.

It is this problem that the modern piano teacher is seeking to dissolve—with what success the next generation must decide.

(From an address made at the convention of the presidents and past presidents of State and National Music Teachers' Associations.)

Why Use the Letter "C" in $\frac{4}{4}$ Time?

By Maud H. Wimpenny

It seems to the writer that the letter C for common time could well be dispensed with in these times of simplifying speech, etc. Why bother the child student with the letter C at all? Would not $\frac{4}{4}$ answer every purpose? In our catechisms of music we are taught that $\frac{2}{4}$ is also common time, and yet one never sees the sign C prefacing $\frac{2}{4}$ time as in the case of $\frac{4}{4}$ time.

Is one term more explanatory than the other? If anyone can write a reason for keeping the letter C at all for common time, I would like to know it. I find it much easier to teach $\frac{4}{4}$ whenever possible, that is when that letter C does not "butt in," to use a slang expression.



What Every Piano Student Should Know About Pedaling

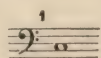
By PERLEE V. JERVIS



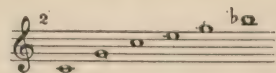
THE pedal is the most wonderful feature of the modern piano; it is also the one that is least understood by the ordinary player. Notwithstanding the many excellent books written upon the subject, the average player seems absolutely ignorant of the fundamental principles of sound pedaling, if one may judge by the atrocious way in which he handles—or foots—the pedal. The reason for this ignorance has puzzled the writer for many years. Every well educated teacher is supposed to know how to use the pedal and to be able to impart the knowledge to his pupils; these teachers need no help. There are many other teachers, however, who live remote from large music centers and have not been able to obtain the education, experience and opportunity that have come to their more fortunate fellow musicians. These music teachers are honest and conscientious. They are anxious to do the best work that in them lies. The desire to help these struggling ones is the only apology that the writer has to offer for another article upon a time-worn theme.

The best pianos of to-day have three pedals. Of these, the one at the left—called the “una corda” or soft pedal—reduces the volume of the tone and also modifies its quality. This is accomplished in grand pianos by shifting the action to the right, so that every hammer strikes only two strings of its unison instead of three. In upright pianos the soft pedal moves the hammers nearer to the strings, so that the same touch produces less force and consequently less tone. The middle pedal—when there is one—is called the “sostenuto” or tone sustaining pedal. It sustains such tones as are produced by keys that are held down at the moment it is pressed, but does not affect those that are played later while it is still down. The right hand pedal is often called the “loud pedal.” I have even heard pupils refer to it as the “hard pedal.” Both of these terms are incorrect; its proper name is the damper pedal, and it is with this pedal that the present article has to do.

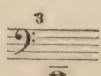
Resting upon each string is a little cushion of felt, called the damper. When a piano key is depressed the damper rises, allowing the string to vibrate when struck by the hammer. When the piano key rises the damper drops back and stops the tone. When the pedal is depressed all the dampers are raised, leaving the strings free to vibrate until the pedal is released, when the dampers drop back and stop the vibration. The function of the damper pedal is two-fold: it prolongs tones after the fingers have been removed from the keys, thus making possible effects that could not be attained with one pair of hands. Its other and least understood function is that of coloring tone. How it does this requires explanation. Every string, when set into vibration gives out a tone, the pitch of which depends upon the length of the string and the rapidity of its vibration. While the string is vibrating as a whole, it divides itself into segments, each of which vibrates at a different rate of speed from that of the entire string. These vibrating segments give rise to a series of tones called overtones or harmonics. The overtones of the note C



are these:



The following experiment will make these overtones audible. Put down this C



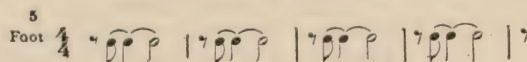
so gently that no sound is heard. While holding this key down, strike forcibly the next C above, and allow

the latter to rise immediately after striking. The overtone of the key which is being held down will be set into sympathetic vibration, and will be distinctly audible. Still holding the low C, play in succession G, C, E. G. B flat, allowing each tone to die away before striking the next key. Finally, play this chord



when the full harmony will be heard from the single string. Notice that in each instance the *pitch* is that of the keys struck, while the *tone* is produced by the vibration of the string whose key is being held down. To prove this, release the held key, when the tone will at once cease. When any string is struck and all the dampers are raised by the pedal the overtones of the other strings vibrate sympathetically, and the tone takes on a different color. To realize this, play middle C, and while holding it down listen carefully to the tone. Now put down the pedal and play the key again, when a difference in tone color, sonority and singing quality will be apparent. These experiments will throw a light upon some of the possibilities of the pedal, the study of which is most fascinating but too complex to be elaborated here. In the hands of a master like Paderewski the pedal produces most ravishing tone effects; even the amateur who understands the principles of pedaling can have at his command many beautiful tone combinations and colorings. Unfortunately, to many amateurs the pedal is a sealed book; their rule seems to be to put it down at every conceivable and unconceivable opportunity.

While good pedaling is entirely a question of ear, yet, as it is largely dependent upon accuracy of foot movements, the study should begin with these. To secure properly timed pressure and release of the pedal practice the following exercise:



Count slowly: one and two, three, four. At “and,” with a quick movement of the foot—using the ankle joint as a pivot—press down the pedal, hold it through counts two, three and four, and release it exactly at count one of the second measure. Play the other measures in the same way, repeating the exercise many times till perfectly timed movements are secured. Make quick up and down movements and never allow the heel to rise from the floor, or the foot to be lifted off the pedal bar. Next study this exercise at the keyboard:



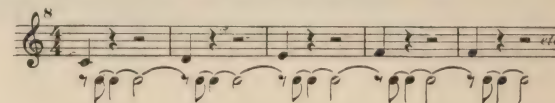
Close all the fingers except the second into the palm of the hand, thus making a fist. With the second finger—which is to be used throughout the exercise—play C at count one; at count two release the key quickly, allowing it to remain up through counts three and four. At count one of the second measure play as before and repeat the exercise until the movements become perfectly accurate. Practice with each finger in succession, using first the right hand, then the left, taking one finger through the entire exercise before changing to the next.

When perfectly timed foot and hand movements have been secured separately they should be combined as follows:



The notes on the staff represent the movements of the hand, those beneath the staff the movements of the foot. At count one play the note; at “and” put down

the pedal; at count two release the key, holding the pedal through counts two, three and four and releasing it exactly at count one of the second measure. Observe the rests strictly, particularly in every alternate measure. Pressing down the pedal after the key is struck is called “pedal syncopation.” Having analyzed the movements separately, it only remains to unite them properly and thus secure a perfect legato by means of the pedal. This exercise may now be studied:

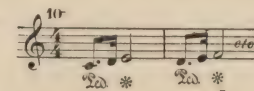


As in all previous exercises, play the note at count one, at “and” put down the pedal; at count two, let the key rise, but keep the pedal down through counts two, three and four, releasing it at count one of the second measure at the instant D is played. If the pedal is raised at exactly the right instant there will be a perfect legato connection between C and D. If it is released too soon there will be a break between the tones; if it is held down an instant too long the tones will lap over and a blur result. When a perfect connection can be made between the first two tones, continue in the same way through the entire exercise. Do not leave this exercise till it can be played perfectly.

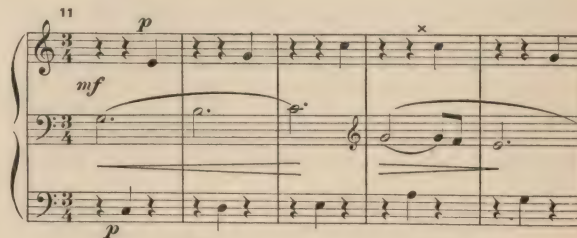
Just at this point the writer would call attention to a principle in pedaling, which, so far as he knows, has not been alluded to in works on the subject. Diatonic or harmonic figures like the following are very common to all compositions:



If these are pedaled as in the exercises just studied, a blur arises which it is impossible to avoid. In all such figures the pedal should be taken after the first note and held down till the third. If it is released at the exact instant the latter is played the slight blur gets by, so to speak, so quickly that the ear does not detect it. To become familiar with this principle practice the following:



Do not leave this and the previous exercise till they can be played perfectly. Then take up this one finger pedal study by Dr. Mason, found in book 4 of his “Touch and Technic”:



Practice first the middle line alone, making the connection with the pedal, and at the measures marked X pedal as in the previous exercise. When the melody

can be connected without the slightest blur study the entire exercise without the pedal. Finally, go through the etude, making the melody connection with the pedal as when the middle line was played alone. Dr. Mason's directions follow: "This exercise is for the purpose of acquiring a true musical legato effect by means of the damper pedal. It is to be played with one finger throughout. First play it with the right hand, and take in turn the second, third, fourth and fifth fingers. Then go through the same process with the left hand. Use the down arm touch—see Part 1 of 'Touch and Technique,' page 6. Keep the hand and arm in as limp a condition as possible. Play the melody with expression and make it perfectly legato by means of the damper pedal. The 'una corda' pedal may also be used in addition, at the option of the player. This, however, will depend largely upon the instrument, as regards the musical quality of tone and the effect of which it is capable. The pedal is one of the most wonderful features of the pianoforte, and beautiful effects can be produced by the pedals used separately or in combination. No definite and infallible rules can be laid down for these, but the student must learn to listen intently and thus cultivate and develop a discrimination as to true musical effects. A pure musical legato can only be accomplished through the sense of hearing. The melody must predominate and be heard distinctly, but not unduly and out of proportion. The full chord must be heard at the close and left to fade gradually away."

This etude may be followed by Dr. Mason's pedal study on *Home, Sweet Home*, in book 4, "Touch and Technique," which is also published in sheet form. It is an excellent plan then to take up the study of some piece for the left hand alone, as compositions of this kind depend for their effect largely upon a skillful use of the pedal. An easy left-hand piece is Krogmann's *Waltz, Op. 81*. Zichy's charming *Valse d'Adele* is a composition of moderate difficulty; Joseffy's clever arrangement of the *Gavotte in E*, by Bach, is more difficult, as is also the *Nocturne*, by Scriabine, and the well-known *Lucia Sextette* of Leschetizky.

When through the foregoing studies the pupil has acquired a good working knowledge of pedaling, he may apply it in his playing. In doing this he should first determine the purpose for which the pedal is to be used, and never employ it without having a definite end in view. The pedal may be used:

1. To sustain a bass tone till the chord belonging to it is heard, as in the popular *E flat Nocturne* by Chopin.
2. To sustain a melody tone while the hands play a figuration above or below it, as in Gottschalk's *Last Hope*.
3. To sustain a harmonic passage underneath a melody, as in the *D flat Etude* of Liszt.
4. To connect chords and melody tones.
5. To color tones by the addition of their harmonics.
6. To produce special pedal effects.

These latter are a fascinating study, and while simple in principle are difficult to explain in print. The cadenza in the 31st measure of the Paderewski *Minuet* is a simple example. The pedal is put down at the beginning of the passage and held for one or two counts after the final note D is played. The pedal is then released, the D being meanwhile held with the finger. When all the tones are thus stopped and the D thrown into relief the pedal is again pressed down and, as it catches D, the hand is taken up, the tone still continuing to be sustained by the pedal. This is an effect that is very frequently made by the great artists. Another example is this from the *Kamennoi Ostrow*, by Rubinstein:



Put down the pedal after the low C sharp and hold it to the end of the measure. While the pedal is sustaining the arpeggio press down the C sharp of the second measure so gently that no tone is produced, hold the key and raise the pedal. All the tones will cease except the C sharp, which will sing in—what appears to the listener—an unaccountable manner. Now, while

still holding the key, press the damper pedal, and, with the soft pedal down, play the second measure pianissimo. This is a beautiful effect and one that is easily made.

Some wonderful effects can be produced by what is called the "half pedal." Half pedaling depends for its effect upon the fact that vibrating strings in the upper part of the piano have less sustaining power than those in the bass. An example will make the principle of the half pedal clear. With the pedal down, play the chord of D flat on the upper part of the keyboard.

Now raise and lower the pedal a few times very quickly in the manner of a trill and notice how the tone diminishes till it ceases. Next play the lowest D flat on the keyboard and trill with the pedal in the same way. At the end of a few pedal movements quite a full tone will still be audible. Now play this:



With a few quick pedal movements the chord can be completely cut off while the bass still continues to sound. By a skillful application of the half pedal won-

derful effects can be produced; the player by experimenting can originate many novel ones. Much will be learned by studying the pedaling of the great concert pianists, Bauer, Hofmann, Gabrilowitsch and others.

By this time the student should be so familiar with the principles of pedaling that he will be independent of pedal marks in his pieces. No attention should be paid to these. Good pedaling is a question of ear. The pedal marks in most pieces are very inaccurate. Dr. Mason says: "No possible mark can be contrived for this purpose which will infallibly direct the player to the precise moment when the pedal should be taken or discontinued. Therefore, the student must diligently study the various examples given, and having thus learned certain typical uses of the mechanism give attention to pedal effects in all pieces which he may have to practice. The ear is always the best monitor and guide."

In conclusion it may be said that pedal study should be commenced even with young children at the first lesson, or as soon as possible thereafter, and continued till pedaling becomes almost a subconscious process. The writer is accustomed to begin the study with pupils while they are learning notation and the other fundamentals of music. All the exercises in this article can be given the pupil by rote before he has even learned the letter names of the notes; the study can be made very interesting, and at the end of the first year or so pedaling—particularly if the pupil be musical—may become a process almost as unconscious as breathing.

Technic or No Technic. Which?

By Mathilde Bilbro

A TRYING problem for the teacher of music is the pupil who "knows it all." For example, take Mary, a girl of sixteen, who once came to me from a near-by town for lessons. Mary had studied music for years, and should have been well advanced. Opening her folio when she came for her first lesson, she asked complacently what piece she should play. I wished to see only the technical development of her hands, so I laid aside the pieces, and told her to play one or two scales.

"Scales!" she exclaimed. "Why, I haven't played one in years. I finished with THEM long ago!"

"You are fortunate," I replied, much amused. "I haven't yet finished with mine, and I don't think Josef Hofmann is through with his—or Paderewski."

The girl looked her astonishment; but in spite of her reluctance I insisted upon her trying the C major scale. She smeared through it with weak, lifeless fingers, blurring the disjointed effect by the liberal use of the pedal. Not a tone was clear.

I glanced through the collection of pieces she had brought, all of them of the "sugary" type, embroidered with showy, insipid runs, but of no technical value—the stuff that can be played easily by untrained hands.

Mary wanted to play one of these for me, but I told her not to trouble about it, as the scale had been sufficient. I then asked her what studies she had been using.

"STUDIES!" Again she was astonished. She hadn't "used them for two years." She "used to have a Heller and a Czerny book; they were somewhere at home." Next came a theory test. It didn't go far. A tonic chord and Sanskrit were all the same to Mary. Evidently theory was of no importance; it was only "piano" she wished to study; but I quietly dismissed this idea, making it clear that all pupils of mine must study theory.

I saw at once that Mary had a most exaggerated opinion of her musical ability, thinking herself quite far advanced because she could "bluff" her way through a few simple fifth grade "pieces." Technic, theory, interpretation were meaningless words to her. Patiently I tried to explain that mere reading was only a starting point. "You might be able to read a Beethoven Sonata," I told her, "when you could not really execute a Czerny finger study."

It was water on a duck's back.

I started her with some much-needed technical work, and told her to bring the Heller and Czerny at her next lesson.

For a month Mary showed no improvement, evidently slighting the technical work. Her hands were still life-

less and flaccid. I was debating with myself whether I should give the girl up as hopeless, or make another month's effort to appeal to her intelligence, when the saving incident occurred which taught Mary her needed lesson. She conceived a great friendship and admiration for Claire, who was one of my best students. Claire had always worked well, and consequently played with much admired ease and ability. Mary was quite as good a reader, but Claire's execution was too far superior to admit of comparison.

The Real Test

One day Mary asked me if she and Claire might play a duet at one of the Saturday class lessons. Girls who are chums love to play duets together. I considered, and then I told her yes; she and Claire might play Kowalski's *Hungarian March*, if she felt sure that she could play with Claire. Mary was quite sure.

"Come in and try it over for me on Friday," I added, for I knew what was going to happen.

They came. Mary had taken the treble part. "We must go slow, because it tires my hands," said Mary.

"Not too slow, or you will tire the audience," I replied, setting the correct tempo.

They started out bravely, but all too soon Mary's fingers and wrists began to "cave in." On the last page she broke down completely, crying out with vexation that she couldn't play those chords and runs so fast.

I changed them, giving Mary the bass part, which is a little less taxing, though requiring good technic. Again she failed utterly, leaving Claire playing alone. The lesson sank in. Mary was pale with humiliation, and, needless to say, they did not play the duet for the Saturday class.

At Mary's next lesson she asked me in quite a subdued manner when she could "play like Claire" if she did her work well.

I talked to her encouragingly, explaining that Claire's good technic was the result of faithful practice. "Practice only what I give you, Mary, and do that well," I told her. "Let the pieces alone, and educate your hands by exercises. It is now October. Work regularly and thoughtfully, and next July you will have new hands."

I did not promise that in nine months Mary would "play like Claire." Claire had worked hard for years.

"But I'll forget all my pieces!" said Mary in dismay.

"Never mind that, dear," I reassured her. "Next summer you'll be glad you've forgotten them, and you'll be ready to play something better."

I had no more trouble with Mary after she learned the wholesome lesson that "she had much to learn."



CARL W. GRIMM

JOHN ORTH

JAMES H. ROGERS

HANS SCHNEIDER

J. LAWRENCE ERB

The Best Remedy I Have Ever Found for Nervousness in Public Performance

THE ETUDE invited a group of well-known teachers to give us their opinions upon this subject. Of course, every teacher encounters nervousness in some form. Senor Alberto Jonas recounts, in "Great Pianists Upon Piano Playing," a method he uses with many of his virtuoso pupils in Europe. The best modern physicians know that the real nerve remedies are not tonics, or medicines, but fresh air, abundant rest, regular habits and the right food.

JAMES H. ROGERS

MATERIA medica contains no remedy for either seasickness or stage fright.

A fortune awaits the discoverer of nostrums that will alleviate or prevent these ills. Now, having to do with the latter ailment—for nervousness in public performance, concerning which I have been asked by the Editor of *THE ETUDE* to discourse briefly, is stage-fright, pure and simple—the question is, what causes it? The symptoms are sufficiently obvious. The performer, proficient enough in whatever he essays to do so long as he has no listeners, loses his head directly he is confronted by a sea of faces below his uneasy point of vantage. He falters, he stumbles. If he is a pianist (we will speak more particularly of pianists) his fingers all become thumbs; his wrist and forearm have about as much suppleness as Mr. Babe Ruth's home-run-getting baseball bat.

The mind refuses to concentrate. By sheer luck the final chord may be reached without actual stoppage, but it has been a bad quarter of an hour for player and hearers.

What's the matter? Nerves, self-consciousness. It is easy enough to diagnose the case. What's to be done about it?

Well, I'll submit a couple of suggestions for whatever they may be worth.

In the first place, it must be borne in mind that repose is an absolute essential. Just in proportion that there is fear of failure repose will be absent.

All great artists have repose in action. Many of them will tell you that they are always nervous just before a public performance.

I think "nervousness" is not the word that suits the case. They are stimulated, maybe excited, but they know very well what they can do. They are, as we say, "keyed up;" that's all.

The nervousness of amateurs is another matter, and that is what we are talking about. As first aid, I recommend playing only music that is well within the powers of the performer. Of course, you say; no sensible person would think of doing otherwise. Wait a minute. It is all a question of margin. How far within your power does this music lie? (I am addressing now the party of the first part, to wit, the nervous young pianist). Let me suppose a case: The last time you played in public you tackled, let us say, the Chopin *A flat polonaise*, entailing thereby serious discomfort to yourself and to your audience, and with artistic results less than negligible—if such a thing were possible. Now, you say to yourself, (we will imagine): "I know that piece; every note of

it; I can play it; this I know, for I have played it time and again without a slip. The only trouble is that I can't do it as well when people are around. All I need is to get rid of this nervousness."

Quite so. Put it this way: you are handicapped when you play the *A flat polonaise* by having a lot of people listening to you. Very good. Now turn that around. You are handicapped when you are playing for a lot of people by having to play the *A flat polonaise*. Revolve that proposition in your mind a while. What's the answer? Play something easier; a whole lot easier. Until you do this you will not get anywhere.

But you want people to think that you are a whirlwind of a player, and that can't be done with little pieces of Grieg or MacDowell. This brings me to my secondly, which shall be my lastly.

It is quite true that people like to be dazzled now and then by virtuosity. But in the main, if so be they are music lovers, music is what they want to hear. Don't exploit yourself so much, Mr. or Miss Terrified Amateur (as W. S. Gilbert has it); exploit the music. Play clearly, expressively, round off your phrases, and mind your step—by which I mean your touch. Listen to what you are doing. How does it sound? That's what music is—sound. That it should also be agreeable sound is something pianists are prone to forget.

And—here is where the mental exercise comes in—put your mind on the music, and forget about yourself. That will take a bit of practice, but it can be done. But it can't be done, and here is the crux of the whole matter, unless you allow a margin liberal to the point of munificence to cover the difference between what you can do, usually, when you are alone, and what you can do, *always*, in public.

JOHN ORTH

Do I know anything about nervousness?

Well, I should say that I did. I wonder if I am not about the worst case on record. Just think of a young fellow eighteen years of age going into a music store to buy Chopin's *Fantasy Impromptu in C Minor*, Opus 66, and breaking out into a cold sweat all over while standing at the counter. This is one of the times, you see, which made a lasting impression upon me, so much so that I not only remember the occasion but the very piece I ordered on that day.

Self-consciousness, you say. Yes, I knew that, and heard it lots of times, but what good did it do. Big words don't help you when you're in trouble. So I went on, year after year, haunted by this miserable

thing, and all that saved me was my determination to conquer, if possible.

I always had an idea that some way, somehow, I would be able to win out—that I would be victorious in the end—that I would gain the strength to conquer the enemy. I remember what a condition I was in on my way to the Pruefung, or commencement exercises, in Stuttgart, a few years after the Chopin episode. Such distress! I thought every minute would be the last—and the next minute I wished it had been! I pulled through alive because I practiced my concerto so much that my fingers knew what to do, even if I had no real control either over them or over myself. They knew the road so well, had traveled it so often that they went along like any good horse that will find its way home even if the driver, for some reason or other, is not master of the situation.

On my way to this Pruefung, or commencement, I stopped at a grocery store, thinking that some raw eggs would brace me up for the occasion, but it was all the same—no use; they did no good. I did not realize at the time, though, what good company I was in, for just think of such musical giants as Chopin, Henselt, Kullak and Moszkowski, not to mention a host of lesser lights, being the victims of nerves, the slaves of the same old bugbear—fear.

Kullak told me once that he played in public until he was about thirty, but then he had to give it up. The strain was too great. How well I remember Moszkowski playing the last movement of Chopin's *F Minor Concerto* to Kullak. You know what a speedy movement it is. Moszkowski began moderately enough, but soon got to going faster and faster, so that about the middle of the movement Kullak called out, "Hey, there, Moszkowski! Hold your horses, or you'll go to smash!" He was nervous, you see.

Henselt was the shyest of any of these four, for the others did not infrequently appear in private before their friends, but Henselt was almost never heard. From all accounts one would think that most of those who heard Henselt play did so on the sly by hanging about his house until the spirit moved him to the piano, when he had no idea anyone was listening. Chopin said an audience appeared to him like a monster before which the ordeal was too great for him to attempt to appear.

Doesn't it seem too bad that so much that was inspiring and uplifting should have been lost to the world in this way? But such is the case.

Now—I hear you say—what is the antidote? Well, I'll tell you right straight out. I owe my deliverance,

as far as I can figure it out, to just three sources, viz., New Thought, Christian Science and the Bible.

Of course, the Bible is the whole store, anyway. All I can say is that through "New Thought" and Christian Science there came to me the kind of light which was necessary for me to gain a deeper understanding of the Bible—the knowledge how to make its precepts more and more practical in the everyday affairs of life. When I say "practical" I mean PRACTICAL, helpful and useful in every day and every hour of the day, and I feel like adding, especially at the piano.

I sometimes say to my pupils: "You must *soak* in the atmosphere of New Thought optimism—not just take a bath, then jump out and forget all about it."

CARL W. GRIMM

A TRULY normal and healthy person never thinks of his nerves. If your nervousness is due to poor health, then it is very important for you to consult a doctor. You can preserve good health by taking plenty of outdoor exercise, sufficient amount of sleep, proper food, entertaining good and noble thoughts; all of which will produce a happy state of mind.

Many a case of "nervousness" is merely acquired by listening to the erratic talk of someone who thinks it is good form to have "a case of nerves." Shun such a person as you would a contagious disease.

A certain amount of anxiety or excitement permeating a player when performing in public seems to be inseparable from an artistic personality, for without it the performance would be cold and lifeless. But it does not mean that on this account you should lose control of yourself.

Players who have been trained when young to play often at pupils' recitals or informal gatherings always perform with greater ease than those who have not had such early training. As a rule, young pupils play with more unconcern than advanced students. Do not imagine that beginners play with more ease because their pieces seem simple to you; for them their pieces require as much effort as difficult ones for you. Young players feel no responsibility and delight to "show off." More advanced players become too self-conscious and self-critical. We all know that accidents are liable to happen, but why should we torture ourselves with the thought of the possibility of them? Do not entertain thoughts of fear.

For older students it is sheer determination, will power, concentration and mastery of self that will overcome nervousness. In order to conquer this nervousness play for friends in the home circle as often as possible. No matter how you may dislike doing so here is the best training school for public performances. We assume that you have gained a solid technical skill, have prepared your music properly and memorized it thoroughly before attempting to play it without the notes before you. You must be able to play the music without a flaw when by yourself. Often when we play for ourselves we are apt to be less critical than when playing for others. Only by having learned your pieces thoroughly can you have confidence in yourself. Never practice up to the last minute before a public performance, give yourself a rest for at least half a day, and do not fret about the coming performance. And when the time arrives for playing do not think of yourself, but of the music. Be so absorbed in what you are doing that no other thoughts can creep in.

Never permit your mind to drift. More often it is not the nerves that need control but the mind. And before you start to play take a long, deep breath, and continue to breathe properly. Have you ever noticed that nervous people are always out of breath?

Now I will give an account of an actual occurrence, to show how sheer imagination created the spirit of confidence. I had a pupil, a young lady, who feared that she would become nervous while playing at a concert. Fortunately, her brother was a druggist. She intimated to him that she confidently believed he could find some medicine in his store which would make her storm-proof against all nervousness.

Being very obliging, he agreed to prepare a mixture for her. He gave her a little fancy bottle. He told her to inhale the contents frequently and long; further, it being a very sweet but strong medicine, she must merely allow her tongue to touch it occasionally—she might swallow just a drop at a time. As a secret concoction, she should not allow anyone else to touch or taste it. She kept the bottle for herself, and was so sure of its infallibility that she never

imagined for a moment that she would be possessed of stage-fright. It certainly worked wonders. Because it happened so long ago I can now safely reveal the secret of the ingredients of this wonderful little bottle. It contained merely sugar water, spiced with a few drops of an invigorating perfume.

The magic, however, was worked by the young lady breathing deeply and saturating her mind with implicit confidence of success. This, after all, is the best remedy for nervousness I know of.

J. LAWRENCE ERB

"NERVOUSNESS" may usually be classified in two ways, either as "stage-fright," a temporary interference with the normal functions of the brain and nervous system, due to unfamiliar surroundings and conditions, or as a logical condition—often similar in its manifestations to stage-fright—due to a lack of proper preparation or to a realization or fancy that the task undertaken is too difficult for adequate performance. If we add to these two subjective causes of nervousness the entirely futile and unnecessary panic produced by dwelling overmuch upon the occasion and magnifying its importance, we have about exhausted the list of normal reasons for stage-fright.

The diagnosis of the case generally suggests the remedy. In the first case, and as a general principle, more frequently appearing before other people is the *sine qua non*. This is managed in several ways. First, the class-lesson, whenever possible, is an asset of highest value for many reasons, but particularly because it serves to replace self-consciousness by self-forgetfulness. A person overcomes self-consciousness before people by mingling with them in small or large groups and learning to feel at home with them. The class-lesson is a step in the right direction; the next step is frequent studio recitals, *confined largely or entirely to students*, in which students of all grades take part. In this way the nervous pupil has an opportunity to compare and acquire a measure of self-assurance. Only after such preparation should a pupil be asked to appear before a public audience; but this means will almost inevitably eliminate nervousness arising from unfamiliar surroundings and conditions—which is a perfectly normal but preventable phenomenon.

As for the second type of nervousness, due to a lack of preparation or a realization or fear that the task undertaken is too difficult, the cure is almost entirely in the hands of the teacher. Under no circumstances is a teacher justified in programming an unprepared selection. There is no surer way of breaking down the "nerve" of a performer than to expect performance before the selection is properly learned (but, in the case of students, the teacher must be the judge). Moreover, there is no greater insult to an audience than to ask them to listen to a selection which is not ready for performance.

There may be reasons why a student might be asked to study a selection beyond his ability to perform—though they are few—but to ask a student to perform such a selection in public is absolutely without justification upon any score. There can be no intention for programming any number for public use, except that of adequate performance. If a teacher cannot guarantee that the program will cause pleasure instead of distress, a sense of satisfaction instead of uneasiness, then he cannot afford to let his pupils appear unless he is prepared to, as some frankly do, announce that the recital is in the nature of a *laboratory* for the benefit of the students and that listeners come at their own risk.

A teacher cannot afford to discourage his pupils. Honest and constructive criticism is his business, though even here it is easy to overdo. The proverbial "drawing" qualities of sugar and vinegar apply here surely. A student recital should be a routine matter, otherwise it has little justification. Rarely can a teacher claim that his students have anything to say of sufficient artistic merit to justify a public recital on that ground. There must be other reasons. The chief one is educational. The recital is a demonstration of educational results, a goal for the students, and a means of propaganda for good music. On this basis the selections should represent the *finished product* of the regular work. Of course, there is no harm, other things being equal, to include those prepared numbers that make the best showing, but to program a number simply because it looks well on the program, or because it is a novelty, is utterly indefensible and sooner or later works harm to both teacher and pupil.

After all, there is only one standard for music-teaching, and that is the educational standard—the

fullest possible development of the talents and capabilities of the pupil. On that basis the student performance is amply justifiable—when material mastered in the natural course of educational processes is presented. In such a case there is no room either for undue anxiety for fear the performance may not make the desired "hit," or for an undue estimate of the importance of the occasion. Nervousness is often a form of egotism, an overestimation of the magnitude of the function and of the part of the performer in it. In such cases the attitude of matter-of-factness must be impressed upon the student. "It is all in the day's work," and the world will keep right on rolling placidly around the sun, whether he fails or succeeds.

HANS SCHNEIDER

Nervousness in pupils is due to many causes, and the remedy is the removal of these causes, which is an absolutely individual matter.

Nervousness may be the normal temporary instability of thought and action, or an abnormal, chronic, pathological condition resulting from a diseased nervous system.

Where this demonstrates itself in motor restlessness, the well-ordered motions required of musical execution are one of the best remedies.

In normal and temporary nervousness (the most common among pupils) fear is the general cause.

A teacher himself may cause this through lack of sympathy with the pupil and misunderstanding of his shortcomings, by his aloofness or unnecessary severity.

Remedy: Change the teacher's attitude, and—still more effective—change the teacher.

In timid pupils the apprehension of playing before the teacher, even a sympathetic one, often creates a feeling akin to stage-fright. But this usually lasts only a few moments if not artificially increased or lengthened.

Remedy: Make no correction whatsoever until the whole lesson is played through, to give the pupil time to gain confidence in his ability to do the lesson well, and his nervousness will cease.

With pupils who practice carelessly, too fast, or not enough, nervousness is often the by-product of a guilty conscience. Their mind is on the failure, on the mistakes, and this auto-suggestion will lead to more mistakes and the upsetting of the mental equilibrium.

Remedy: Change in the attitude of the pupil towards his work; education to concentrated, careful practice. In extreme cases I have used exclusive practice on a silent keyboard with good success. Having no tones, the eye must control the fingers; and this means attention, whereby the careless prompting of the ear (which is the real cause of the shortcoming) is eliminated.

Another cause of nervousness is the giving of material beyond the technical ability of the pupil. In this case the mind may "see" the music, but the motor apparatus cannot execute it properly.

Remedy: Replacing the too difficult with more suitable material.

The law of diminished returns may also cause temporary irritability, namely, when a pupil has occupied himself too long with a composition. In that case nerves and muscles grow less and less responsive.

In spite of increased effort in practicing the composition goes worse and worse. Anxiety and discouragement, especially when a recital is in sight, will cause grave irritation and nervousness.

Remedy: Laying aside the work for a week or two to give mind and muscle a rest and change. Particular work will go better for it when taken up again.

By far the most frequent, but least recognized, cause of nervousness appears through unnatural and faulty use of the player's tools (his body and members).

Over-contraction and over-relaxation are the two poles of failure.

A vicious circle is established which runs from muscles to nerves and return.

Over-contraction (the most common) makes free and easy motions impossible, in spite of all good will and practice. This will cause worry and anxiety, and disturbs the normal, delicate coöperation of nerves and muscle. This makes impossible the selection of the proper groups of muscle necessary for all skillful execution. The inhibitory coöperation of superfluous muscular groups will cause still more contraction, which again reacts as a disturbance of nervous stability.

Remedy: The proper diagnosis of the pupil's muscular faults, a change of his way of playing by his present teacher, and, if he cannot do it, a change of teacher altogether.

Secrets of the Success of Great Musicians

By EUGENIO DI PIRANI

The previous contributions to this series were: Chopin (February, 1919); Verdi (April); Rubinstein (May); Gounod (June); Liszt (July); Tchaikowsky (August); Berlioz (September); Grieg (October); Rossini (December); Wagner (January, 1920); Schumann (February); Schubert (March); Mendelssohn (April); Beethoven (May); and Handel (June).

Johann Sebastian Bach

THERE are many great musicians whose lives can teach us how to "arrive," but none like that of Johann Sebastian Bach, who not only can reveal to us that previous secret, but who is himself the key to the golden gate of Fame.

The deep study of the works of this great genius is indeed the indispensable foundation for every musician who is striving to attain the highest goal in the world of art. One could complete one's musical education without Liszt, without Chopin, without Schubert, but one could not build up any solid construction in music without resting on the adamant rock of Bach. Beethoven, Mozart, Haydn benefited by his works; Schumann advised all young musicians to make Bach "their daily bread;" Mendelssohn made Bach his guiding star; all earnest musicians agree that studying Bach is an imperative necessity. One could say that Bach embodies in himself the *Secret of the Success of Great Musicians*.

The advent of a man of genius is not always an erratic phenomenon, but the combined result of his antecedents and of the character of his age and outward circumstances in which he developed. J. S. Bach was the child of a family who had for four generations cultivated music, not as a mere profession, but as an art, as the object of their lives, and his hereditary talent was fostered and turned into its peculiar channel by the spirit of the age in which he lived.

The creation of church music to suit the simple, deeply solemn services of the Lutheran Church was one of the great aims of Protestant Germany in the century after the Reformation. J. S. Bach made this aim his own and worked it out with all the zeal of a profoundly religious spirit and of a life of high moral rectitude.

The Choral

The Reformation had introduced the new element of the *Chorale* sung by the congregation and accompanied on the organ. The artistic treatment of the chorale had been raised to a kind of science and is still cultivated in Germany. I remember when studying counterpoint with the great master, Friedrich Kiel, of Berlin (his oratorio, *Christus*, is recognized as one of the most magnificent religious works) that one of the favorite exercises he gave to his pupils was to put a chorale in one of the poor parts and to work out the others in the most elaborate counterpoint. Of course, the chorale, especially when relegated to the lower voices, was almost befogged by the other parts and only the most experienced ear could detect it; but this wonderful training enabled the pupil to treat the different voices with perfect facility and freedom. It was a kind of musical acrobacy.

The ancestors of J. S. Bach had devoted themselves chiefly to this branch of study and attained high positions in the service of the Protestant Church. Church music had become a specialty of the Bach family. To give an idea of the abundance of musical Bachs, it is enough to mention that at the time Sebastian lived, about thirty of the Bachs held positions as organists in Thuringia, Franconia and Saxony. Down to the end of the eighteenth century he name assumed a generic sense and all musicians at Erfurt were called the "Bachs."

Veit Bach, a German baker living at Presburg, in Hungary, during the latter half of the sixteenth century, had to leave Hungary on account of religious differences with the Jesuits and found a safe refuge at Wechmar, a village near Gotha, in Thuringen. Promise of the musical talent so richly developed by his

descendants was discoverable in the Hungarian emigrant. Sebastian relates that he had his chief delight in a little *cithara*, which he would take with him into his mill and play thereon while the corn was grinding. "They must have sounded merrily together! Howbeit, so he learned the sense of time, and in this wise music first came into his heart." To Caspar Bach, the town piper of Gotha, Veit intrusted his son Hans. Hans Bach, player and carpet weaver, returned from his double apprenticeship to settle at Wechmar. In that time the player did not enjoy, as we of to-day, the convenience of a well stocked store of instruments wherefrom to buy his instrument. He had to construct it himself. So Hans, after he married, made himself a bass viola that looked to be the father of all fiddles! It was ten feet high. Hans begged permission to play this instrument at the village church and his performances drew such crowds that even the preacher had cause for jealousy. A numerous family was born to Hans and his worthy wife, and all were trained in music so that an orchestra was formed, made up of father, mother, boys and girls. All the instruments used were made by Hans—fiddles, wooden wind instruments, drums. It is said that the music this orchestra made was unique.

The Atmosphere of Good Music

Only to mention the long list of musical ancestors of Sebastian Bach would take the whole space allotted to me for these articles. I shall, therefore, take a jump from these early forefathers to young Johann Sebastian, born 1685, in Eisenach in Thuringia, where his father was court organist. Unlike many other composers, Sebastian gave no early evidence of being a prodigy, and Johann Ambrosius, his father, did not seek to make him one. But he had the benefit of growing up in an atmosphere of good music and religious fervor, the religion of Martin Luther, which was then fast spreading throughout Germany and was soon to find a glorious exponent in Bach himself. Sebastian was only ten years old when he was left an orphan and dependent on his elder brother, Johann Christoph, organist of Ohrdruff, to whom he owed his first lessons in singing and playing the clavichord. Christoph, who was married, wished to be kind to his little brother but he and his wife did not want to be disturbed by too much practicing, so the boy was allowed to play only one hour a day. Also, the older brother did not allow little Sebastian to make use of his well-furnished musical library and carried the key to the book case in his own pocket. The boy, who, just on account of the prohibition, was eager to examine that music, contrived to pick the lock and in the night, when all the household was asleep, he would steal downstairs in his bare feet and get a sheet of music and copy it by moonlight, sitting on the window sill.

Thus he did work for six months whenever the moon shone bright enough. But one day the elder brother discovered the portfolio of copied music, Sebastian was severely punished on his bare—legs, and the portfolio was confiscated despite the copyist's tears. Contraband has a special charm, and it may have tempted little Sebastian more than it would had the music been easily accessible.

This same fault is perpetrated daily by overzealous parents and teachers. The severity of prohibition inflames the desire. Forbidden fruits taste delicious. Give a boy the plaything he desires and he probably will soon throw it away; deny it to him and he will crave madly after it. So Sebastian became music-ravenous.



BACH AT THE ORGAN

He entered a boy's chorus at Ohrdruff; he was often invited to play on his violin, the only inheritance from his father. He played also the organ and the harpsichord, and occasionally the organist of Lüneburg, where he was invited to sing in the choir, would allow him to try his big organ and at every service the boy was present to play the violin or, if any of the other players were absent, he would just fill in and play any instrument desired. What versatility! In our epoch of specialists this sounds like a fable. Our concert pianists, piano teachers, accompanists, chamber music players, orchestra leaders, violinists, etc., could not, even if they would, do anything beyond the limits of their own narrow circle.

Bach profited much by listening to the wonderful organ playing of Reinken in Hamburg, and of Buxtehude in Lübeck. The latter was very much versed in fugue-writing, to the development of which he contributed both in the combination of several themes in a fugue and in the extended functions he assigned to the pedal. From Buxtehude Bach derived the daring passages he meted out to the pedal in his organ fugues, one of the most famous being the one he gave to the pedal in his *A minor fugue* for organ.

Bach's Truancy

On his return from Lübeck Bach was rebuked by the authorities, "for that he hath heretofore made sundry perplexing variations and imported divers strange harmonies, in such wise that the congregation was thereby confounded. In the future when he will introduce a *tonus peregrinus*, he is to sustain the same and not to fall incontinent upon another, or even, as he has been wont, to play a *tonus contrarius*." If the authorities were to-day to be allowed to impose injunctions on the extravagant innovations of modern music we would soon see Debussy and Ravel and other congenial fellows sentenced to the electric chair! History repeats itself. Bach was the modernist of his day. He appeared to his contemporaries a dangerous innovator. It must be owned, however, that even now the harmonies of Bach in their audacious discords surprise us for their bold modernity.

After having occupied for a short time positions at Arnstadt and Mühlhausen Bach went to Weimar and stayed there till the close of 1719, a period of nearly nine years.

As an organist and clavichord player Bach's fame was at that time prodigious. A Frenchman, Marchand was, however, considered unrivalled for his wonderful playing. He was a conceited fellow and his offensive airs disgusted *Volumier*, the director of the Dresden orchestra, who played a practical joke on him. At one of the royal concerts Marchand was to play some variations on a French air, his performance of which elicited great applause. But Bach had also been invited, and to please the king *Volumier* brought him forward to play next. After a brief prelude he took up the air that Marchand had just played and extemporized twelve variations on the same theme with such skill and grandeur that Marchand was quite eclipsed. Thereupon Bach and Marchand were matched to play together on the following day. At the hour appointed Bach was there and many of the Court, but Marchand did not appear. They sent to his lodging but discovered that he had taken the early morning stage and vanished from Dresden.

Forkel states that Bach learned much from setting Vivaldi's violin concertos for the piano. This exercise made him understand how ideas are worked out, their connection with each other and the sequence of modulations.

Bach's Family

Little is known about Bach's first wife, but from the terrible shock he suffered in 1720 on his return from Carlsbad to Cöthen, upon finding that she had died after a short illness, we may judge that she made his home very happy. After her death Bach devoted himself with the most anxious care to the musical education of his three sons, *Friedemann*, *C. P. Emanuel* and *J. Gottfried*. He seems to have been particularly attached to *Friedemann*, whom he took with him on all his journeys.

In 1721 he was married again to Anna Magdalene Wükens, the daughter of a court musician. She was then 21 years old. He was 36 with a brood of seven and the new wife was destined to increase the number to a dozen more. No race suicide indeed! Bach took great interest in giving his young bride instruction in thorough-bass and piano playing. A collection of easy pieces for the piano still exists in the royal library at Berlin; *Clavier Büchlein für Anna Magdalene Bach*, written in Bach's own hand and dated 1722; there is also a handsomely bound volume with the initials A. M. B. and the date 1725, containing a number of preludes, allemandes, courantes, sarabands, minuets, giges, rondos, polonaises, musettes, suites and marches, forty-six pieces in all, of which thirty-five are for piano, the celebrated preludes in C major N. 1 of the *Wohltemperiertes Klavier* among them and two of the *French Suites*. (I take this opportunity to correct an error which is made by the majority of English writers on Bach. The correct German title is either *Wohltemperiertes Klavier* or *Das Wohltemperierte Klavier*.) After the piano pieces come five chorals, then follow seven songs, among them *Edifying Thoughts of a Tobacco-Smoker* and the well known *Willst du dein Herz mir schenken*. Zelter supposed that the words and music of this last song were composed by Bach during his courtship of Anna Magdalene.

Bach may be considered as the founder of the *modern art of piano playing*, as he was the first to insist upon equal use of the thumb with the rest of the hand and to act upon the principle that touch proceeds from the lower joints of the fingers and not from the wrist or arms. Forkel says that he played with so easy and small a motion of the fingers that it was hardly perceptible. Only the first joints of the fingers were in motion; the hand retained even in the most difficult passages its rounded form, the fingers rose very little from the keys, hardly more than a shake and when one was employed the others remained still in their position. Still less did the other parts of the body take any share in his playing as happens with many whose hand is not light enough. His playing was light, smooth, swift—powerful or expressive as he chose—but always without display or the appearance of effort.

During the five years Bach spent at Cöthen he composed, among other things, the first part of *Das wohltemperierte Klavier*, the second volume of which he wrote at Leipzig in the year 1740. Bach spent much labor on this work, especially on the first part, correcting, altering, working out its subjects in various forms. The original manuscripts, dated at different periods of his life, are full of corrections going into the minutest details. This work has always been the most popular of Bach's compositions and has preserved his name from oblivion during the years in which his greatest works—especially his church music—were forgotten.

Bach became choirmaster of the Thomas School and musical director of the two principal churches at Leip-

zig, St. Nicholas and St. Thomas. He undertook this position in the year 1723 when he was 38 years old and remained there twenty years till his death. Leipzig, one of the centers of German commerce, full of life and movement, "a miniature Paris," as Goethe said, offered the right atmosphere to a man of Bach's genius and lofty aims. It was his duty to direct the music in four churches and to teach the Thomas scholars music. His fixed salary, besides lodging and firewood free, was 87 thalers, about \$65 per annum! Think of it! For a whole year, Bach, the genius of his epoch, received a salary far less than the average clerk in New York gets in one week. Of course, provisions in those days were cheap. "High cost of living" had not yet been discovered!

In the midst of his manifold occupations Bach still found time to study the works of his contemporaries. Copies exist in his handwriting of a *Mass* of Palestrina; *Masses* of Lotti; *Magnificat* by Caldara; an oratorio by Handel; *Passions Musik*, by Graun, etc. Bach never ceased to enrich his knowledge.

A proof of his continuous ripening and progressing is to be found in the perfection of the works he composed at Leipzig. One of their characteristics is the excellence of each part as an independent melody, while at the same time all the parts together make a perfect harmony. Even the accompaniments of the instruments taken alone form a charming piece of music. This point is often neglected by many composers. One should not forget that *the performer of each part is not a mere machine, but a living being who studies or reads his part independently from the others and is therefore entitled to a part which should have a meaning in itself*. Of course, that is higher art and only a great artist is able to write polyphonic music which has a significance as well in its totality as in the single parts taken separately.

Bach would not teach any to compose who did not show signs of real talent. Among his most distinguished pupils besides his three sons, were *Krebs*, *Agricola*, *Schneider* and *Kinberger*, the best musical theorists of the eighteenth century.

During his busy years at Leipzig Bach wrote his greatest works, the *Matthäus Passion* and the *Johannes Passion*. They were primarily intended to be performed in churches and one feature in which they differ from other oratorios is the introduction of chorales in which the congregations were intended to join.

A New System

At the time when Bach wrote the old system of keys or modes was still much used. According to this system there were eight keys, the succession of intervals differing in each. They were the: *Tonic*, *Doric*, *Phrygian*, *Lydian*, *Mixolydian*, *Aeolian*, *Hypodoric*, *Hypophrygian*. Bach never felt himself bound by any system old or new, but at the same time he was too great to overlook what had been useful in the past though his genius had outgrown the need of its help, so he used the old modes wherever they could help in producing the expression he wanted.

Translating this procedure into modern conditions, we should employ in our compositions a proper mixture of conservative old classic and of revolutionary modern ingredients.

Bach's private character was not less worthy of admiration than his talents. Of a modest, unassuming disposition, leading a strictly moral life, he was a faithful citizen, an affectionate husband, father and friend, laboring incessantly for the support and education of his children. He was broad-minded and it was a great pleasure for him to hear the compositions of other musicians. For a quartet he liked to play the viola and he was also delighted in accompanying others at the piano. He was very fluent in extemporizing and he could easily turn a trio into a quartet by improvising the fourth part. As a matter of fact he could have added any number of parts, being so wonderfully versed in the science of counterpoint.

He failed in his repeated attempts to make acquaintance with *Handel*, but he enjoyed the friendship of such other contemporary musicians as *Hasse*, *Graun*, etc.

In his last year (1749) Bach wrote one of his greatest works, *Die Kunst der Fuge*, in which he shows every way in which the theme of a fugue can possibly be worked out. With one single theme in two parts he makes fifteen solos, two duets for two pianos, all in the form of fugues, and two canons. In the last fugue beside the original theme he weaves a third on the note B, A, C, H, forming his own name.

At last the almost uninterrupted hard work of his whole life began to tell upon Sebastian's strong constitution. His eyes began to fail. They grew weaker

and more painful every day. One morning his sight suddenly returned, he could see quite well again and could bear the light; but it was the last flickering of the expiring flame. A few hours later he was seized with apoplexy and on the evening of the twenty-eighth of July, 1750, he passed away.

His family was too poor to pay his funeral expenses and he was carried to the grave without any pomp, the Leipzig newspapers not even mentioning his death.

While Bach's life ended thus in poverty, his works were left for many years the prey of chance and ignorance until the Bach Society, founded on the centenary anniversary of his death, July, 1850, by Becker, Breitkopf and Haertel, Hauptmann, Jahn and Robert Schumann, rescued Bach's music from oblivion and made the collection and publication of his works their aim. Ninety years after Bach's death a monument was erected by Felix Mendelssohn-Bartholdy to his memory, opposite the house in which he had lived. It is also to be put to Mendelssohn's credit that Bach's whole grandeur was brought again to light through the performance of *Matthäus' Passion* in Berlin in 1829.

Some anecdotes:

It was a long time before Bach could be induced to appear before *Frederick the Great*, at Potsdam. After repeated invitations he at length undertook the journey, and one evening just as the usual concert before supper was about to begin, a list of the day's arrivals was handed to the king. With his flute ready in his hand he glanced down the list and with much agitation turned to the assembled musicians and said: "Gentlemen, old Bach has come." He was immediately sent for to the palace and introduced in his traveling dress, so great was the king's anxiety to see him. The concert that evening was given up and the royal flute player devoted himself to Bach. He led his guest through the palace apartments and made him play on his Silbermann pianofortes, of which he had collected no less than fifteen. The great master's playing amazed the king, who, after a masterly performance of a six-part fugue exclaimed: "There is only one Bach! Only one Bach!"

Notwithstanding his amiable qualities, Bach had a hot and hasty temper and this frequently led to amusing scenes. On one occasion *Görner*, the talented organist at St. Thomas', struck a wrong chord at a rehearsal, whereupon Bach flew into such a passion that he tore off his wig and threw it at the unfortunate organist's head, thundering out: "You ought to have been a cobbler instead of an organist!"

Bach's Gigantic Growth

Resuming, we find the following points as especially responsible for the gigantic artistic growth and achievement of Bach:

The religious fervor which inspired him to become the most famous exponent of Protestant church music.

The restraint put by his brother Christoph upon his artistic aspirations, which sharpened his musical hunger and made him ravenous for musical knowledge.

His versatility in playing all instruments.

His catholicity in accepting the best of the old school, striving at the same time after the utmost progress in art.

His liberality toward fellow artists and his high moral purity.

One of the Greatest Masters of All Times.

The Good Beginning

By Grace White

In appearing before a strange audience nothing gives one such courage to begin and inspiration to go on as a good beginning. In training young students for public performance it is well to bring this to their earliest consideration.

There are several ways to bring this about. With the pianist, playing a few passages or chords before starting the actual program acquaints the performer with his instrument, accustoms him to the platform and gets the attention of the audience. With the violinist or singer this same preparation may be given by the accompanist.

What is for many persons of inestimable value in getting a clear, well-poised start is the taking of several deep breaths, or even mechanically counting ten or twelve before playing the first note. Thus the effort usually put into the first phrase will be expended in the counting, and the opening theme—always most important for an impressive presentation of a work—will be given in a natural, unrestrained manner.

Memories of Rubinstein and Liszt

By the Great Russian Pianist-Teacher

ALEXANDER SILOTI

[Editor's Note.—The tragic end of Siloti, who recently, according to report, dropped dead from starvation in the streets of Moscow, ends the career of one of the greatest of present-day Russian pianists. This very gifted man was a cousin of Rachmaninoff and a member of a Russian noble family. He toured America a number of years ago, and astonished everyone by the phenomenal facility of

his technic. Very tall and very spare, the notes seemed to rain out of his long fingers almost without visible effort. Siloti was born at Charkov, Russia, in 1863. He was a pupil of the Moscow Conservatory, where he studied with Tschaikowsky and both of the Rubinsteins. Later he spent three years with Liszt. Then he became a professor at the Moscow

Conservatory, and had many distinguished pupils. Siloti was one of the most devoted of the Liszt pupils, and Liszt was equally devoted to him. This article has been extracted from the complete authorized English translation of "Siloti's Memories," by Methven Simpson, which is published in book form.]

How Rubinstein Taught and Played

It was finally settled that until I went abroad (my journey being planned for the spring of 1893) I should take advantage of Anton Rubinstein's¹ offer to give me lessons each time he came over to conduct the symphony concerts at Moscow—a task he had undertaken as a tribute to his brother's memory. I heard that Rubinstein wished me to prepare the following works for my first lesson, which was to be in six weeks' time:—Schumann's *Kreisleriana*, Beethoven's Concerto in E flat and the Sonata op. 101 in A, as well as Chopin's Sonata in B minor. As he knew that I had played none of these things before, it was, to say the least of it, innocent on his part as a pedagogue to set so formidable an array of pieces to be learnt in six weeks. However, by dint of slaving seven or eight hours a day I did actually master them as far as the notes were concerned.

How well I remember that first lesson! Rubinstein had told me to bring *Kreisleriana*. Armed with this I arrived, expecting to be alone with him, but I found myself confronting about fifteen elegantly dressed ladies. I was greatly surprised, and felt nervous at having to take my lesson under such unsuitable conditions, particularly as I had only prepared the music mechanically. I must have behaved as if I were on the verge of a precipice, or as if I had received the death sentence. I certainly sat down feeling like a condemned criminal. "Play," said Anton Rubinstein curtly, and I began, expecting him to stop me after the first number, and make some remarks. Not so, however. He said nothing, but fidgeted in his chair, turning from one side to the other, and running his fingers through his mane. Instinctively I felt that my fate was sealed. I went on playing with despair in my soul, convinced that I was lost, whatever I might do. I finished—silence! Suddenly Rubinstein asked, in a voice that was both stern and angry, "What is it you have been playing?" I sat still, and wondered why he had asked me. Did he not know the piece? As I made no reply he repeated the question, raising his voice. I then told him the name of the piece in a subdued tone.

"I know that, but what else?" he said. Then I remembered about the violinist, Kreisler, and said, "Schumann wrote this in honor of his friend Kreisler."

"And why did Schumann not write a 'Rubinsteiniana' or a 'Silotiana'?"

At this I was absolutely nonplussed. Smoothing his hair again with a pretty gesture, he proceeded: "Because Kreisler was a wonderful man who possessed great poetical feeling, combined with a tremendous amount of 'temperament.' What you have to do is to play so that everybody realizes this." Then, coming to the piano, he played as perhaps he had rarely played in his life before. Not that one could learn anything from it—I, as a pianist, did not exist for him, or, if I did, no more than if I had been a pile of rubbish in a corner of the room. The effect, I remember, was to make me feel: "Let me alone; I shall never study music any more." All the same, insignificant as I was made to feel, I was offended. I recalled the method of Nicolas Rubinstein, which was to play to

his pupils in such a way that they could realize the ideal he set before them. He always took into consideration the amount of talent each one possessed, and played so that the pupil never lost hope of being able some day to play as well as he did. The better the pupil, the better Nicolas Rubinstein's playing.

I had other lessons of the same order from Anton Rubinstein, and as I look back they seem like a nightmare even now. I felt that he was absolutely indifferent to what I played or how I played. There was naturally no question of enjoyment, either for him or for me. He did not actually teach me anything. He only gave a super-inspired rendering of the music, and if the desire to learn was not killed in me it was due to my happy disposition which allowed me to regard these lessons as a temporary evil. Zvérieff, I remember, felt the same about them; after each lesson he talked to me in a peculiar way, as if he were making excuses for having made me study under such a master.

Liszt's Wonderful Hospitality

I packed up my belongings—not for my new quarters, but for Russia—and, taking with me Chopin's Ballade in A flat, I went to Liszt for my lesson. As I approached the house the same sinking sensation which I had experienced at table came over me again, and I went in to my lesson as to a final ordeal before I started back to Russia. Liszt said good-morning to

me very kindly. There were about twenty-five pupils present. Somebody played something—I do not remember what it was—then came my turn. I sat down and began the Ballade, but I had only played two bars when Liszt stopped me, saying:

"No, don't take a sitz-bath on the first note." He then showed me what an accent I made on the E flat. I was quite taken by surprise.

"Sì, signore, sì, signore," said Liszt in Italian, smiling a trifle maliciously. I continued playing, but he stopped me several times and played over certain passages to me. When I got up from the piano I felt bewitched. I looked at Liszt, and was conscious of a gradual change in myself. My whole being became suffused by a glow of warmth and goodness, and by the end of my lesson I could not believe that, only two hours before, I had packed my things and wanted to run away. I left Liszt's house a different being, and was convinced that I should, after all, stay and study with him. All my trouble—the feeling of loneliness and helplessness, arising from my ignorance of the language—flew away as if at the touch of a magic hand. I had become all at once a man who knew his own mind; I realized that there was a sun to whose rays I could turn for warmth and comfort.

Liszt's Manner of Giving Lessons

To describe Liszt's lessons in such a way as to give an idea of his personality would be impossible. It is necessary to see certain things and certain people if one would have a clear impression of them. There were thirty or forty of us young fellows, and I remember that, gay and irresponsible as we were, we looked small and feeble beside this old man, shrunken with age. He was literally like a sun in our midst; when we were with him we felt the rest of the world to be in shadow, and when we left his presence our hearts were so filled with gladness that our faces were, all unconsciously, wreathed in rapturous smiles.

The lessons took place three times a week—on Tuesdays, Thursdays, and Saturdays—from four to six o'clock. Anybody who wished could come and have a lesson without paying a farthing. Liszt remembered his own desire, when quite a boy, to enter the Paris Conservatoire, and the refusal to admit him on the part of the director (Cherubini) because he was a foreigner. This refusal, he said, made such an impression on him that he vowed to himself that if ever he became a great musician he would give lessons without taking any payment. It was practically a condition that men should come to the lessons, not in frock coats, but wearing lounge jackets, and that ladies should be simply dressed—the idea being that the poorer pupils should not feel uncomfortable beside the richer ones.

Liszt's lessons were of a totally different order from the common run. As a rule he sat beside, or stood opposite to, the pupil who was playing, and indicated by the expression of his face the nuances he wished to have brought out in the music. It was only for the first two months that he taught me in front of all the other pupils; after that I went to him in the morning when I was working at any specially big thing, and he taught me by myself. I always knew so thoroughly what I wanted to express in each piece of music that I was able to look at Liszt's face all the time I was playing.

¹Rubinstein, Anton (1830-1894), the famous pianist and composer, elder brother of Nicolas Rubinstein. He founded the Petersburg section of the Imperial Russian Musical Society in 1859, and the Petersburg Conservatorium in 1862.

No one else in the world could show musical phrasing as he did, merely by the expression of his face. If a pupil understood these fine shades, so much the better for him; if not, so much the worse! Liszt told me that he could explain nothing to pupils who did not understand him from the first. He never told us what to work at; each pupil could prepare what he liked. All we had to do when we came to the lesson was to lay our music on the piano; Liszt then picked out the things he wished to hear.

There were only two things we were not allowed to bring: Liszt's 2nd Rhapsody (because it was too often played) and Beethoven's *Sonata quasi una fantasia* which Liszt in his time had played incomparably, as was afterwards proved to me. Neither did he like anyone to prepare Chopin's Scherzo in B flat minor, which he nicknamed the "Governess" Scherzo, saying that it ought to be reserved for those people who were qualifying for the post of governess. Everything else of Chopin's, particularly his Preludes, he delighted in hearing. He insisted on a poetical interpretation, not a "salon" performance, and it irritated him when the groups of small notes were played too quickly, "conservatorium-fashion" as he called it.

^aOp. 27, No. 2.

A Second Section of this Very Interesting Article will Appear in THE ETUDE for August

Why "Go to Pieces"?

THE musician is prone to nervousness. He is uncomfortably apt to go to pieces in public—or to feel as if he were going to, which is almost as bad. Yet this is largely a matter of previous mental training. Acquire the habit of self-control in little everyday things, and it will stand by you in the musical side of things.

Don't fly off the handle when a pupil annoys you—when a patron side-steps his bill—when the tuner forgets to come and you have a recital on hand. It doesn't help the least bit, and you are building up a character habit that will make you go to pieces in public sometime. It's up to you—"why go to pieces?"

Make Your Left Hand Intelligent

WE are accustomed to speak of the left hand as awkward. This—so to speak—is "bad medicine." So long as we think and speak of the left hand as awkward we will not get the best from it. Why, in fact, should it be any less skillful than the right hand? It is moved by duplicate muscles and the same brain gives it its orders down the same kind of nerve wires. The difference is this—we use the right more. Just a matter of habit. Suppose, then, we reverse things; use the left more than the right till it catches up. When you pick up a book, open a door, unbutton your shoes, put up an umbrella, do it with the left hand. Put the habit of intelligent movement into it. And this will count BIG in your piano practice.

Musical Patriotism

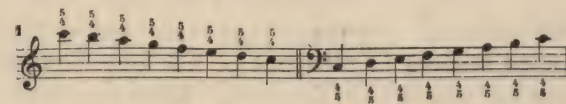
Oh, say, can you sing from the start to the end,
What so proudly you stand for when orchestras play it;
When the whole congregation, in voices that blend,
Strike up the grand hymn, and then torture and slay it?
How they bellow and shout when they're first starting out,
But "the dawn's early light" finds them floundering about.
'Tis "The Star Spangled Banner" they're trying to sing,
But they don't know the words of the precious old thing.
Hark! The "twilight's last gleaming" has some of them stopped,
But the valiant survivors press forward serenely,
To "the ramparts we watched" where some others are dropped
And the loss of the leaders is manifest keenly.
Then "the rockets red glare" gives the bravest a scare,
And there's few left to face the "bombs bursting in air."
'Tis a thin line of heroes that manage to save
The last of the verse and "the home of the brave."
—JOHN RODEMEYER in the *Ladies' Home Journal*.

Strengthening the Weaker Digits

By Ellen Amey

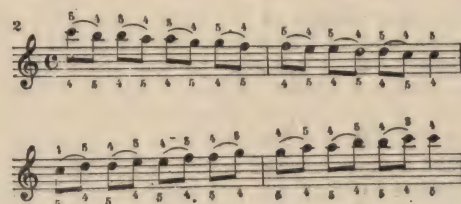
PRACTICALLY every piano student sooner or later becomes conscious of a weakness of the fourth and fifth fingers. These need not, however, long remain inefficient members, if he be willing to give himself some self-helps. These fingers must, first of all, be set free, as far as physical restrictions will allow, and then exercised through simple movements that will send the blood to every fiber of each muscle in action. It is not a question of long, arduous practice, but rather what to do and how to do it.

One of the best exercises for an untrained or weak finger is the single note exercise given below.

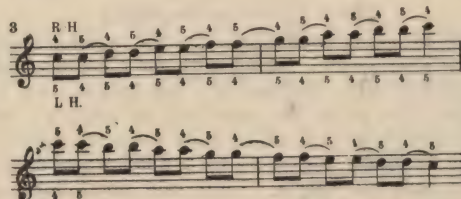


For each note the finger should make a stroke movement from the knuckle joint, incisive enough to meet the key resistance; it should retain its position on the key long enough to be conscious of a sensation of the balance of weight. Each stroke should be made in strict rhythm and as much attention given the upward movement as the downward.

The two-note exercise is equally good; it is slightly more complex, since the upward movement of one finger must be timed to meet the downward of another. There is also a shifting of the balance from one finger to the other without any perceptible change in the hand.



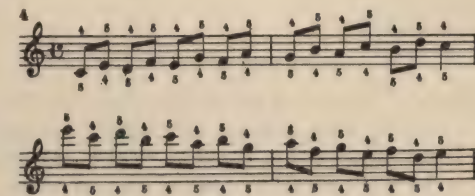
In the example given below we find another treatment of a similar exercise and, as in the preceding, the release of the key in preparation for a repeated note played with another finger, is made with finger movement only.



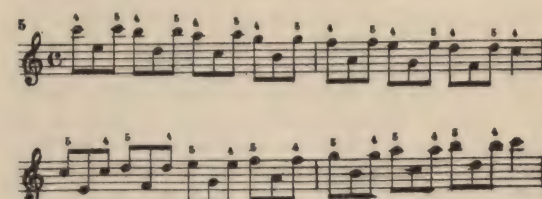
In passing the fourth finger over the fifth and the fifth under the fourth, one is forced to feel the necessity of a softened palm. Care should be taken for a judicious use of this exercise, for in passing the fourth

finger over the fifth there is a sensation of a stretching which might tend to fatigue the muscles if persisted in long at one time. While it is excellent as a muscle playing of legato chords and octaves.

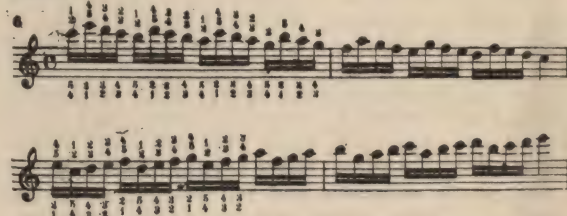
Broken thirds, played with the fourth and fifth fingers, if practiced judiciously and with the proper finger movements, not only strengthen these fingers, but prepare them for the span required in the extended position of chords.



In broken sixths, played in triplets, the fourth and fifth fingers coordinate with the thumb, and they should teach that member not to be too obtrusive. Played, both ascending and descending, the exercise gives these weaker fingers work of equal importance, since the fifth carries the accent in one direction, while the fourth carries it in the opposite direction.



A sequence study of four notes played on successive tones of the scale, both ascending and descending, may be counted among the exercises helpful to the fourth and fifth fingers. It needs only to be tried to prove its efficacy.



All technical exercises like the above should be practiced slowly and with each hand alone. The palm should be softly relaxed and there can then be no tightening of the thumb or wrist.

[EDITOR'S NOTE.—These exercises for the fourth and fifth fingers (except Nos. 5 and 6) are rendered easier, and at the same time more efficient, if the thumb side of the hand is slightly lowered, the little finger side kept good and high, and the little finger reaching as far on to the keys as the second finger, even if the elbow and wrist have to turn out a little in order to accomplish this.]

Where Does Father Come In?

By Mary Alice Smith

THE postman's little daughter had recently come to me for piano lessons. One morning the postman wished to speak with me—

"I want to ask something of you," he said, rather bashfully. "I like to sing. At home at my father's we always sang; we stood around the piano while one of my sisters played, and all sang the old songs like *Old Black Joe* and *Swanee River*. I want Gladys to learn to play so I can sing. I want you to get the *Swanee River* and teach it to her. But don't tell her that I know anything about it—she must not know that I mentioned it to you!"

I fell in with his plan. Indeed, I would teach her the accompaniment, I assured him, and she need never be told. When Gladys came to her lesson I instructed her in a pleasant little talk on the importance of being able to play a good accompaniment, and the pleasure such accomplishments affords in the family circle; ending by placing the *Swanee River* before her and suggesting that she learn it, and then surprise her father by asking to be allowed to play for him to sing.

But Gladys was not interested; her look and manner were almost condescending. It was her pride that she had come from a teacher of the "classic school," who stood for "the best"; who scorned compromises, as she regarded any departure from her standards. The postman had appreciated the teacher—but—

Some days afterward I met Gladys's mother. She was apologetic for her postman-husband—plainly, wife and daughter were ashamed of him. At once I understood his unwillingness to have Gladys know of his request for the *Swanee River*. And going on home I did some thinking.

Mr. D— day after day carried his heavy postman's pack—heavier without doubt for the contumely of family pride—and paid his little daughter's music bills. He admired her Clementi sonatas; her little Bach pieces; and the *Farewell to the Piano*. No fault did he find with that teacher, nor with Gladys. But he remembered the old pieces they used to play and sing at home—and he wanted something he was paying for and that he was not getting.

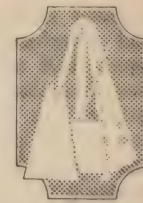
Mr. D— is no creature of fancy. This is a true incident, and the crux of it is this: Between the teacher who aims so far above him and the mother and daughter who look pityingly down upon him, where does father come in?

While the teacher is standing for ideals, and father continues to hand over the dollars for which he gets but a half return, cannot there be some sort of compromise? some sort of equalization? Cannot the *Swanee River* be interjected between Bach and Beethoven, and "father's music" taught and respected and enjoyed along with the other? Can't father come in somewhere?



Helpful Hints on Arpeggio Fingering

By DR. ORLANDO A. MANSFIELD, Mus.Doc., F.R.C.O., F.A.G.O., etc.



(Editor's Note: This article is not one for pastime reading—it will bear close study and many re-readings. It will also be held for reference by earnest students.)

ALTHOUGH the term arpeggio is familiar to all musical students its exact meaning is often misunderstood. Very frequently the expression is given an interpretation much more comprehensive than accurate. For this its derivation may be partly responsible. Coming to us from the Italian, *arpeggiare*, meaning "to play upon the harp," it has acquired two of the most important significations credited to its root. In other words, the term arpeggio is frequently employed to express not only the arpeggio proper but the broken chord as well. Here, we have always maintained, is a distinction and a difference. A chord, as we know, is a combination of not less than three tones, selected from a given scale and sounded simultaneously. From this there naturally follows the correct definition of an arpeggio as the tones of a chord sounded successively and in regular order, up or down. Hence, logically and consequently, our definition of a broken chord would be the tones of a chord sounded successively but in irregular order. Accordingly, while there can be but two forms of the arpeggio—the ascending and the descending—the varieties of broken chord formation are almost inexhaustible.

Basic Rules

Accepting, for the sake of argument, the definition just given, it follows that for every existing chord there will be a corresponding series of broken chords and arpeggios. Theoretically this is so, but in keyboard execution the range of practical technique is generally covered by a working knowledge of arpeggios and broken chords founded upon triads and chords of the 7th. Then, again, for the four different classes of triads—major, minor, diminished and augmented—the rules of fingering are practically identical, while the fingering assigned to the chord of the dominant 7th is applicable to any chord of the 7th on any other degree of the diatonic scale. Further, it is important to remember that the fingering of any chord and its derivative broken chord and arpeggio is precisely the same so long as all three are confined to the limits of an octave. But the extended or grand arpeggio has special rules of its own, which we will discuss later. For the present let it be understood that our remarks are directed to chords, arpeggios and broken chords within the compass of an octave, and apply with equal force to all three.

Every student of elementary harmony is aware that a chord is said to be in its root position when its foundation tone or root is the lowest note of such chord or combination. Also that, when the latter commences on the 3d from the root, or on the 5th or 7th from the root, the resulting combination is described respectively as being in its 1st, 2d or 3d inversion. And as triads consist of three tones, and 7th chords of four tones, the former will have two inversions and the latter three, the number of inversions of which a chord or combination is capable, being one less than the number of tones it contains. The construction of triads and chords of the 7th our limited space will not permit to discuss. This matter can be studied from any reliable text-book on harmony, and should be so studied before any attempt is made to play the chords or arpeggios on any keyboard instrument.

When alluding to a chord or combination as being within an octave, it should be understood that we postulate a combination of four sounds—the highest of which is not a new member, but the octave of the first. Then it will be apparent that in triad fingering we have four keys to be negotiated with five fingers. Consequently, one of these fingers has to be omitted. Now, as the thumb, second and fifth fingers are always used in chordal work, the choice lies between the third and the fourth fingers. The untrained or ill-trained student invariably omits the fourth finger; although, really, this is employed in correct fingering about twice as frequently as the third. Hence, the importance of the rule that in common chords and their derivative broken chords and arpeggios, played within the com-

pass of an octave, the third finger is used in the root position in the right hand, and in the second inversion in the left, all other positions employing the fourth finger. Some authorities and, indeed, all the older school of technologists, insist on this fingering for every major and minor triad. Its advantage is that the middle finger is always kept in a straight line with the back of the hand. But it cannot be denied that in some few cases it strains the fourth finger somewhat by separating it too widely from the fifth finger. This is especially noticeable in the arpeggios of D, A, E and B majors, with (perhaps) F sharp majors. In all these cases in the root position and in the left hand only, the third finger may be substituted for the fourth. Conversely, in the right hand, the third finger may be substituted for the fourth in the second inversions of B flat, F, C and G minors and (perhaps) E flat minor. These groups should be carefully worked out at the keyboard in order to see the full force of these observations. From a more detailed perusal of the foregoing it will be seen that the suggested alterations occur in arpeggios or chords distant a 5th above each other, with the two arpeggios on the black keys as optional cases. By students possessing a very limited extension this concession will be greatly appreciated. Its adoption, however, is elective rather than imperative. The purists may take exception to it, but it coincides in all essential points with the principles of keyboard construction and the anatomy of the hand.

As we have already intimated, the grand arpeggio, *i. e.*, the arpeggio exceeding the compass of an octave, has definite rules of its own. These we will now state very briefly, especially as we are not aware of any text-book in which they are given. The rules are twofold, and relate to two definite conditions, *viz.*: the position of the thumb and that of the fourth finger. On the black keys the former is not necessarily employed. Of course, it can be so used in any grand arpeggio commencing on a black key, and *must* be so used in those entirely on the black keys, *viz.*: the arpeggios in G flat major and E flat minor. Here, and in arpeggios entirely on the white keys, or those commencing on a white key, the fingering employed for the close position, *i. e.*, the simple arpeggio within the compass of an octave, will apply, the thumb being substituted for the fifth finger in the right hand on every octave of the initial key except the last, and in the left hand upon every octave of the initial key except the first. But there are two important cases not covered by the foregoing rule, *viz.*: when the arpeggio commencing on a black key has either only one white key or more than one white key. As an example of the first case we might mention the arpeggio of E flat major in its root position; as an example of the second case, the root position of B flat major. In the first case, if we decide to forego the use of the thumb on the black key the procedure is obvious, *viz.*: to place the thumb on the only existing white key, in this case, G. In the second case, *e. g.*, the arpeggio of B flat major, we have a choice of white keys, as the thumb could fall on D or F. For all cases of this description we have the following most important rule: *Place the thumb on the lowest white key in the right hand and on the highest white key in the left.* Thus, in our selected example, the thumb of the right hand will fall upon D, while that of the left hand will fall upon F. This, it will be again observed, is in exact conformity with the construction of the hand, the thumb being placed at the upper end or right hand side of the left hand and on the lower end or left hand side of the right hand. To this rule there is no exception whatever, either in grand arpeggios of triads or of chords of the 7th. It is not only in accordance with the anatomy of the hand, but expresses the basic principle which underlies the fingering of all scales and arpeggios.

But the position of the thumb being settled we have still to consider that of the third or fourth finger. This is easily settled by adopting the fingering of the particular position of the chord denoted by the key upon which the thumb falls. For instance, in B flat major, the thumb of the left hand falls upon F, that being the highest white key. Placing the fifth finger upon the key an octave below this would denote the second inversion of B flat, which, as already prescribed, calls for the use of the third finger on B flat and the second finger on D. Similarly, if the right hand thumb, in the arpeggio of B flat major, falls on D, that being the lowest white key, by placing the fifth finger on the D an octave above, we see that we have the first inversion of the chord which, according to our previous procedure, demands the use of the fourth finger on B flat and the second finger on F.

Another way of arriving at the correct fingering with speed and certainty is to place the fifth finger upon the key an octave below that taken by the thumb in the left hand or upon the key an octave above that taken by the thumb in the right hand; then, if the second key of the arpeggio is equidistant from the first and third keys, use the fourth finger; but if the second key is not equidistant between the first and third keys, omit a finger (either the third or the fourth) where the wider stretch or interval occurs. Thus, in our selected arpeggio of the root position of B flat major, after placing the left hand thumb on F, that being the highest white key, we place the little finger on the F an octave below. Now the intervening keys are B flat and D, and a mere glance will be sufficient to show us that the distance from F to B flat is greater than from B flat to D. Consequently, we omit the fourth finger, as that falls over the wider stretch. Similarly, in the right hand, after placing the thumb on D, the lowest white key, and the fifth finger on the D, an octave above, it is at once evident that the wider stretch occurs between F and B flat. Accordingly we omit the third finger, as that is the one which falls exactly over the greater interval. If this system is worked out in detail it will be found to be not only in accordance with the construction of the hand and of the keyboard, but it will also be found to justify the few cases in which it departs from the orthodox fingering alluded to in the first part of our paper.

Locating the Fourth Finger

Moreover, the use of this system will give rise to some very interesting results. For instance, it will be found that in the case of the grand arpeggio there are six arpeggios which employ the fourth finger instead of the third in every position. These are F sharp minor, C sharp major and minor, A flat major and minor, and E flat major. On the other hand, there are only two grand arpeggios which employ the third finger in every position to the exclusion of the fourth, *viz.*: B major and B flat minor triads, it will be noticed, which have no relationship so far as notation is concerned. It would be well to observe also that the grand arpeggios employing the fourth finger exclusively are derived from triads in successive tonal and modal order, and such as are, therefore, very closely related.

Concerning the fingering of chords or combinations of the 7th, there can be no difficulty, provided the rules for the position of the thumb be understood and observed; since, because the chord has as many as four tones, or five with the doubling of the initial tone, every finger is employed. When played within the compass of an octave, either as arpeggio, chord, or broken chord, the thumb and fifth finger invariably fall on the highest or lowest keys. And in a grand arpeggio of a 7th chord the thumb should fall, as previously stated, on the highest white key in the left hand and upon the lowest white key in the right. This, of course, unless it is decided to use the thumb

on a black key. The only case in which any difficulty is likely to occur in the grand arpeggios of the dominant 7th is in the root position and second inversion of the dominant 7th on C sharp—C sharp, E sharp, G sharp and B natural. Here the thumbs cannot fall together in similar motion, as the lowest white key, and therefore the key for the thumb in the right hand, is E sharp; while the highest white key, and therefore that for the thumb in the left hand, is B natural. In the second inversion this position is reversed, the right hand thumb falling on B natural, and the left hand thumb on E sharp. On playing this arpeggio in contrary motion the accuracy of the fingering here given will be at once perceived, as the thumbs will then fall together.

Of the various arpeggios founded upon the numerous chords of the 7th, only those of the dominant and diminished 7ths are generally studied. But the advanced student will derive great benefit from working out the 7th on the supertonic of the major scale—the 5th, 7th, 9th and 11th of the dominant—a chord which, in its first inversion, is often termed the chord of the added 6th, the chord of the 7th on the leading

note of the major scale—the first inversion of the dominant major 9th—sometimes called the chord of the leading 7th, and the chord of the 7th on the subdominant of the major scale—the 7th, 9th, 11th and 13th of the dominant—the third inversion of the dominant 13th, sometimes termed the chord of the subdominant or major 7th.

Another useful practice is to play in succession all the arpeggios to be found on a given key. In the case of common chords these would be six—two in their root position, two in their first inversion, and two in their second inversion. Thus, on the key C we should have C major and minor in root position, the first inversions of A flat major and of A minor, together with the second inversions of F major and minor. In the case of chords of the 7th, this method will give four arpeggios for every key used as a starting tone. Thus, on C, we should have the root position of the dominant 7th in F, the first inversion of the dominant 7th in D flat, the second inversion of the dominant 7th in B flat, and the last inversion of the dominant 7th in G. Probably our readers are aware that, owing to the fact that every diminished 7th can be changed

enharmonically three times, there are only three diminished 7ths to be played on a keyboard instrument, since out of the twelve keys the diminished 7ths belonging to four of these are identical. Hence, on account of its reiteration, and having exactly the same distance—three semi-tones—between each of its tones, the diminished 7th is the easiest keyboard arpeggio to understand or to perform.

Though somewhat foreign to the subject of this paper we ought not to conclude without emphasizing the importance of practicing all arpeggios with varied touch and accentuation, and all in contrary as well as in similar motion. Indeed, the contrary practice will show to singular advantage the accuracy and convenience of the fingerings suggested or insisted on in this paper. And in justice to ourselves we can only hope that our student readers will test the accuracy of our observations and the advisability of their adoption by working them out upon the keyboard. For was it not Aristotle to whom is credited the saying, "What we have to do we learn by doing?" Or, as the late Professor Huxley once expressed it, "The great end of life is not knowledge but action."

Illustration and Story in Piano Teaching

By H. G. D.

We all have pupils whom it is a delight to teach, and pupils whom it is a bore to teach; but either way we have to study the individual in order to know what will arouse and sustain enough interest to keep the work at a fair average. As in all work, music study has its ups and downs that seem, sometimes, principally downs, and anything that helps attain our goal is welcome. The following are some things that have helped me.

No one can hope for success until interest is aroused, and, in my experience, a child's interest is greatly increased when her music is shown to be not "a thing apart," but part and parcel of all her other activities. In order to do this I try to keep in touch with her teachers, her playmates and her family; and by occasionally giving a few minutes to conversation I get a line on her thought processes. This latter is especially useful when *she* is a *he*. As the football, basketball and baseball seasons succeed each other, the music teacher has a hard row to hoe unless she works with, and not against, the boy's love of sports. With little girls I try to awaken the imagination and make it help me. For instance—

Before assigning *The Giant's Beanstalk*, from *First Visits to Tunesland*, I ask my little pupil if she knows the story of "Jack and the Beanstalk." There is usually a smiling response, and I ask for the story. When it is finished I tell the child to see if she can climb as well as Jack, and she starts off very gaily. If she makes mistakes, we say the giant will catch her, or that part of the beanstalk has fallen. Whenever I use such an illustration I make all my corrections in terms of the story, and so keep up the make-believe.

Last week little Helen had an exercise in which the right hand was legato and the left staccato through-

out. It was very hard going until I likened the right hand to an old, old, steady work horse that stayed in the middle of the road, and went steadily and evenly ahead, while the left hand was a frisky young colt, driven for the first time. The colt frisked and leaped at every step, but could not run away because of the other horse. Helen was amused at the idea, and soon improved her touches.

In *The Student's Book* is an arrangement of *Santa Lucia* that all the children like. Before assigning I usually ask—apropos of nothing—"Where are you now in geography? Have you studied about Italy? Ever heard of Mt. Vesuvius?" Sometimes all answers are negative. In that case I ask, "Do you know what a volcano is?" This always brings an affirmative, and from that I describe the location of Naples, and tell how it is famed for its beauty and gaiety; explain, or have explained, the folk-song; and announce that we are now going to study a Neapolitan folk-song. The charming melody pleases in itself, but I have found that greater interest is taken when approached this way; and that a more singing quality of touch is produced by little fingers when the child is thinking how it would sound across the waters of the beautiful Bay of Naples.

Naming exercises is one of my greatest helps in time of trouble. One day Myrtle came to me playing her etude "all wrong." It was a study in dotted notes, and it seemed she could not get the correct rhythm. She is nervous and impatient, although very fond of music, and the etude went worse each time. Finally I played it myself, using a marked accent, and crisp chords and told her to name it. Of course she protested that she couldn't, but I paid no attention and began asking questions. I would rather ask a dozen

questions than give the information myself, for then it becomes a personal discovery to the child when she finally gives you the answer you are after. On this occasion I asked if it didn't sound like a march, and explained the time; if children or men were marching; if it was soldiers or sailors; where they were going; if it was happy or sad, and so on. At last Myrtle wrote *The Soldier's Farewell March* at the top of the study, and got to work with a will. By next lesson she had it memorized and played it perfectly in every respect. Since then she has named the next exercise also, and demonstrated to me that the way to get the best work from her is to appeal to her imagination.

In correcting faulty technic a happy illustration will sometimes drive a point home when nothing else will. Some time ago I had a class of Indian pupils, among whom was a beginner with distressingly weak fingers. They would bend at the nail joint until they seemed to lie on the keys. Now in an Indian school the girls are very familiar with household appliances, and I got this child's attention when I told her that her fingers looked like dust-brushes wiping up the keys, and that I did not want the keys wiped, but struck.

When Hilda came to me lack of regular study had made her extremely careless in every respect. It took such a long time to correct her reading and fingering that little time was left for technic, and so her wrist continued to bob up and down like a cork on the water. It seemed impossible for her to remember it. One day I gave an exaggerated imitation of her performance, and asked of what it reminded her. Between laughs she said "riding a camel." That fixed it. To this day I have only to say, "Hilda, don't ride the camel," to have her wrists assume a correct position.

That Loud Pedal Again!

By Benjamin E. Galpin

Sousa's band never plays noisily. Neither does Paderewski.

Here is the difference: power may be pleasing; noise is not pleasing. And music is intended to be pleasing, in some way or another—not noisy for the sake of noise.

A church soprano said to me: "We've got a wonderful organist. He brings more noise out of the organ than any player we've ever had." She was thinking—all unknown to herself—of volume and power, not noise.

So, volume and power being a legitimate ideal in all our minds, little Miss Ruth had just cause to be delighted when her teacher said, "You play too loud." It meant to the girl that she was not only good enough, but actually too good! It was like telling the man at the bat that he was really dangerous, entirely too strong; or remonstrating with an athlete because he could run too fast or jump too high!

And Miss Ruth's misconception was partly the fault of her teacher, because he used habitually the term "loud" pedal, instead of the "damper" pedal. So the teacher took the lesson to himself, and informed the pupil of the true value and use of this much-discussed pedal. She was told that it was not put into a piano

to make a noise, but for certain musical effects; that its use to the artist is as sacred as the art of bowing is to the violinist, or the power of breath control to the singer; that one may press the "loud" pedal down and yet play softly; and that power in playing should come from the hand, the arm, the shoulder, not from merely standing on the loud pedal till the cows come home.

I discussed the whole matter with her as tactfully as possible, without treading unduly on her temperamental corns, so to speak. And my reward was that Miss Ruth laughed heartily many times afterward, to think she wasn't doing the thing she set out to do when she pressed the pedal. She saw that she was playing noisily, and not loudly, and that the effect was most unmusical.

Here is a rule I use for students in speaking of the function of the "loud" pedal:

1. Down, it is a sustaining pedal.
2. Up, it is a damper or concluding pedal.

3. Pressed down and kept down, it sustains a confusion of harmonies that is merely a NOISE, and has nothing to do with music. It might then be called the "noisy" pedal.

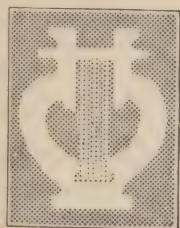
CAN you imagine the delight of a boy who, by throwing a stone with all his might, could send a big glass conservatory crashing down with a terrific racket?

The grin in that boy's face would register a natural trait in young human nature—pleasure in the demonstration of his strength rather than destructiveness. And it wouldn't be half so much fun, if it didn't make a noise. Mark that.

And mark it particularly when a student shows a maddening fondness for the "loud" pedal. Take a hint from Miss Ruth, a pupil of my own.

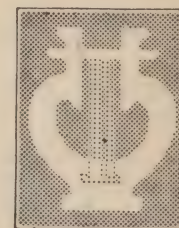
Miss Ruth had large ideas of her own. She was really musical, and how she could stand the discord that followed the holding down of the pedal from the beginning to the end of a piece, was more than I could understand. But one day it all became clear, when the teacher discovered Miss Ruth smiling to herself with extraordinary gratification, on being told that she played "too loud".

Now this was a real compliment to the girl—for only an artist can play "loud". Sousa's band can play ever so much louder than the country band! A costly pipe organ can make a louder tone than can the little reed organ in the village church. Paderewski can fill a large hall with the power of his tone. BUT—



“Bad Debts.” How the Music Teacher May Collect Them

Prize Letters Selected from an ETUDE Contest



[EDITORIAL NOTE.—In last September's issue we had a contest on the subject of “How to Collect Bad Debts.” As a result of this contest we had hundreds of replies from all parts of the country.

A part of that contest was three prizes to be given, and

we herewith present these three prize essays on the subject of “Bad Debts, and How to Collect Them.” Independent of these prize essays there are so many good thoughts in the others that it occurred to us to print extracts from these, and we herewith publish these extracts in this connection.

It is remarkable the various means that are taken by teachers to collect from slow-pay patrons. Some of these views are almost opposite and it will be most interesting to the profession at large to read these various ideas on the subject.]

First Prize The Red Pencil and Bad Debts

Having read your question on how to collect bad debts, I will explain a very simple and effective method I have used and which has been a complete success in nearly every instance.

In the first place, I heartily recommend a typewriter to be used in making out monthly statements. The account can be itemized so neatly and business-like on plain white paper or on regular statement sheets, and a typewritten page is much more easily absorbed than a pen-written one.

After the statement has been made out, write with a red lead pencil (the five-cent kind used by teachers and which every careless pupil is well acquainted with) the word PLEASE in the center of the page. Not in a large, curving, sprawling fashion, but small and neat.

The effect this would have on one can best be told in the words of a prominent business man talking to me a short time ago, “I’ll never forget what a queer feeling that red-written word gave me.” And as he settled his account immediately, it undoubtedly had the desired effect.

I like this method much better than going in person to collect. It seems to me it lowers a teacher's standard which she must set up for herself in the community to have to go to the homes of her pupils and ask for money. My method is also very inexpensive, a typewriter can easily be obtained, surely among one's business friends there is a typewriter one would be welcome to use once a month, and nobody needs to be an expert to work out a few statements.

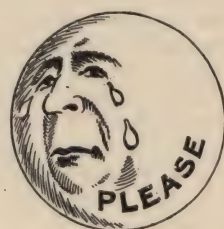
VELMA M. HISSONG.

Second Prize Watch Your Accounts

In regard to the method of making collections, I have the following suggestions to offer, which I employ regularly with good results.

First of all watch your accounts carefully. That is, if your terms specify payment by the tenth of the month and remittance has not been forthcoming by the twelfth or thirteenth, then send a reminder. Let your customer realize that his neglect is apparent and that you are in earnest. Once they learn this, that you intend to keep after them, the results will be encouraging.

If there is still no response, try the clever little “Please” sticker on a statement.



I have found this to bring surprisingly good results. Furthermore, it is always accepted in such good humor. I have discarded practically all other notations in preference to the above.

Trusting that this information will prove beneficial, I am,

Respectfully yours,
G. A. STECHER.

Third Prize Cash in Advance

THE strictly “cash in advance” system is the only one which will insure one hundred per cent. collections for any business enterprise, but the private music teacher who adopts this plan will no doubt lose some business by it. One teacher, in looking over accounts aggregating twenty thousand dollars' worth of business, finds sixty-five dollars uncollected. This includes a few dollars which may ultimately prove good. He obtains the best prices asked in a town of 18,000 inhabitants. His tuition is made on a monthly basis—bills being rendered and payable at the end of the month, and all missed lessons made up or charged. His patrons are treated with uniform courtesy, regardless of whether they are prompt, slow, or indifferent about payment of bills, and he has never yet employed a lawyer to force a collection. He contends that suits breed bad feeling; that through them you lose forever the patron's good will; that that good will counts for more than one can estimate.

He has had some pupils neglect a bill for four or five years, then come back, settle up and continue their studies for a considerable length of time. One or two cases like this have more than paid for all the bills lost. After a bill has run for a year or two he sometimes threatens to bring suit for same, but this is as far as it ever goes.

It is his opinion that no credit system will save the teacher unless he has honest service behind his bills. He says if you endeavor to give a two dollar lesson for one dollar, or a four dollar lesson for two dollars your collections are bound to go “over the top.”

SEBERT PRICE.

Practical Ideas on Collecting “Bad Debts”

(The following are extracts from interesting letters)

Things that will make a music teacher a good collector are: courtesy, dress, health and character.

MRS. LAURA DAVIS.

The method I find best for the ordinary pupil is this: My pupil comes for his lesson. I greet him with a smile. The lesson proceeds. At the end of the lesson, he does not hand me the money, but lays it on the corner of the piano. I see this out of the corner of my eye, but say nothing. I bid him good-bye, and he goes. I reënter my studio, take the money, place it in my pocket, and the next pupil comes in.

MISS D. KOLB.

Whether it is advisable to demand payment in advance, or to collect immediately after each music period, or some time afterward—that is the question.

In colleges and cities, one thinks nothing of paying in advance. He expects like treatment when entering an unknown place. Often teachers are too eager to form larger classes than their competitors, and consequently have a collector's fee to pay at different intervals. To me, one pupil who can pay as he goes or at least monthly, is worth two who need a collector at their heels.

FAE OLENE PROUSE.

I would say, be sure you don't charge more than you are worth. Measure your rate of tuition by what the pupil can, and will, get, rather than the amount you have invested in yourself. Get a decent tuition, give value received, but don't profiteer. Be business-like in this matter of collections. Use a business form in your statements and mail them the first day of the month, when other statements are sent out. Charge for the number of lessons taken that month.

MRS. HENRY BASS.

I find it a better inducement to offer a ten per cent. discount when paid for ten weeks in advance. When pupils are taking two lessons a week, this saves them five dollars in the term, and they usually take advantage of it.

WILLIAM WALTER PERRY.

When I need my money very badly I always remark: “I would greatly appreciate your kindness of settling this bill as I have some very urgent payments to make.”

ROSA SCHMIDT.

In several stubborn cases, which seemed almost hopeless, I sent a notice saying that all unpaid bills would be put into the hands of the collector within the next ten days. I received my money within the ten days in every case.

DELLA B. LIVENGOOD.

First I send out monthly bills; second, I make a point of meeting the parents of all my pupils personally.

MRS. C. S. TULLER.

When my pupils take their last lesson in the month, I hand each one a bill stating number of lessons, dates of same and the amount due me.

WM. BARTSCH.

The average patron is desirous of being on “good terms” with the teacher, and I find that always being “on good terms” with the patron will get results more quickly than antagonism. I have tried both.

MRS. WINIFRED WORRELL.

Everybody, as a rule, wants to be honest, and there are principally four reasons why people don't pay their bills promptly.

First: They are careless. Second: They don't think it is justly due you. Third: They think they need the money worse than you do. Fourth: They are not able.

AUSTRIAS A. WIHTEL.

I would answer—study your man. Some succumb to courtesy, some to persistent nagging, some to threats, and some—alas!—just don't succumb—no, not under any circumstances!

LILY GLADYS CHERASNY.

After twenty years of experience with debtors, good and bad, I have found the most effective way of collecting bills is—to have no bills to collect. That is, adopt the pay-as-you-go plan.

SISTER MARY CHARLES.

In collecting one's bills I believe that the conscience of the debtor should be sharply awakened.

MR. H. C. DENTON.

The majority of people are honest. Very few will deliberately set out to swindle a teacher. But some are disposed to be careless in the matter of contracting of debts to an amount they are unable to pay. To guard against this, it is well to present bills regularly and not too far apart in time. Some teachers insist upon payment in advance by the term, but the writer has never had cause to feel that this is necessary, and is quite sure that should he do so he would lose several of his most talented and deserving pupils who come from families of limited means.

E. H. PIERCE.

I once collected a long overdue bill by sending flowers to a sick member of the family with a sincere expression of my sympathy. Possibly they had forgotten about me, and the flowers recalled me—and the bill—to their remembrance.

“X. Y. Z.”

I use a series of letters. The first a friendly request for money to meet my own bills; the second a trifle curt and to the point; the third a letter threatening to turn the matter over to an attorney to do one of three different things:

To issue a sight draft on the debtor's bank.

To offer the account for sale in his county.

Or to take advantage of the replevin law. In this last method the debtor must pay the costs.

I ask the debtor if he would not rather avoid the humiliation of these proceedings by coming across with at least a part payment.

This generally brings results.

L. W. FENSTERMACH.

I have never demanded a tuition fee in advance nor used the law to get my money, but have always been very lenient and said, “pay when you can.”

In the majority of cases money has been paid me from time to time and finally the whole amount.

When pupils owing money have stopped for good and did not pay at least something within a reasonable time, I would write a very polite letter and generally receive some money, a promise to pay at an early date and always words of thanks for my kindness.

Harsh methods might have brought in the money a little sooner but would surely have lost me the good will of the delinquents.

My experience teaches me that trusting pays.

LOUIS G. HEINZE.

The Best Way to Play Phrases

By E. E. Hipsher

Just as we learned, by the distribution of emphasis, to read in a manner to make the author's meaning intelligible; so, in the execution of our music, must we learn to give attention to the form employed to convey the inner meaning of the composition. Just as we developed a sense of rhythm in our reading of poetry, so we must learn to feel and reproduce those divisions which give form and significance to melody. True, at first the results obtained will come largely from conscious effort; but, by continuing in the careful delineation of the melodic and rhythmic outlines, gradually they will so take hold of the inner sensibilities that their demarcation will in truth become a matter of sensory instinct.

Its Recognition

To the average mind, the term "phrase," as applied to music, represents an idea very indefinite, very intangible. The nature of music itself leaves no concrete idea for the mind to grasp; so that the beginner is left to grope more or less in a realm of shadows till some time he is initiated into the light of the musical language.

Now, in itself, the phrase group presents nothing of a frightful nature. It is safe to say there are few who, at some time in early life, did not experience more or less pleasure in reading "Mary had a little lamb," "Twinkle, twinkle, little star," and other popular child poems. Now, what was it that created the charm? The whole story of either of these could have been told in one or two sentences of dull prose at which no child ever would have taken a second look. But the regular recurrence of accent and pauses took hold of the rhythmical child nature and stirred in it a pleasurable sensation which created a desire for its repetition. Just so in music, accents and pauses regularly return, and the ability to recognize and give due significance to them marks the point of division between the player who produces nothing more than an unintelligible jingle of sounds and the one whose interpretation leaves with the listener a sense of beauty.

As materials for study or illustration, it is better to begin with something quite simple and as familiar as possible. The hymn, *Sweet By and By*, serves the purpose well. Study the music to each line of the poetry. That to the first line creates a feeling of suspense—something must follow, as if a question had been asked. The music to the second line partially satisfies this desire, but leaves a sense of incompleteness. To the third line the music is identical with that of the first, and, by this repetition, has the effect of emphasizing the suspense or question in the first phrase. The melody of the fourth line begins like that of the second, but ends with a full close and sense of completeness, creating the effect of a satisfactory answer to the repeated question.

Start With Familiar Materials

By starting with these familiar materials, one may take a class of beginners, or of people entirely unskilled in the technical execution of music, and may soon develop in them the ability to recognize phrases when correctly executed. Just now the writer recalls an experience when presenting this subject to a class of college people. After the session one of the literary instructors came to him to say, "I never had thought of music as having anything in the nature of sentence construction like language. It now seems to have so much more meaning." And why not?

Group your class about you in an easy, unconventional way and enter into the lesson in the spirit of a friendly, heart-to-heart talk, encouraging them to ask questions freely. Play compositions in which the phrases are clear-cut, asking the class to say "phrase" as they recognize the end of each one.

After studying two or three selections similar to the one just analyzed, examine some good songs in pure form. From these pass to simple instrumental pieces in regular periods. Schubert's marches are excellent models, as well as many of the slower movements from sonatas and larger works. Many interesting passages will be found in selections under study by different members of the class. In Schumann's *Album for the Young* and in the Heller and Concone studies there are

many having a melody which divides itself into phrases as distinct as if intended to be used with words. Encourage the pupils to study selections and bring them to the class with the phrases marked, for criticism. Use compositions that are pleasing to the ear. In fact, popularize your instruction by making it entertaining, and the question of phrase recognition soon will cease to be a bugaboo to the student.

Its Execution

"Well begun is half done" was never more true than in the execution of a musical phrase. A good attack of the first tone or chord of a phrase is absolutely essential. The tone must ring clear and true. And the amount of volume desired has no bearing on this feature, except that the softer the effect to be produced, the more concentration of mind and nerve force will be required to bring about the desired result. What we want is that the first tone shall strike the ear with that ring of certainty and confidence which will create the impression of mastery and command of resources. A weak, slovenly beginning of phrases produces precisely the same impression on an audience as does the speaker who is given to halting for words to express his thoughts.

Few, indeed, are the phrases which move on a dead level. Just as in every phrase in language there is some emphatic word containing the germ of the thought, so in a musical phrase there is a point which marks the climax of the feeling expressed, and to which and from which we must reckon our execution. The feeling may be nothing more than the exhilaration produced by a piece of music in dance form; but somewhere it is to be found if the music is capable of expressing anything beyond a monotonous tinkle. And the measure in which the performer can feel this and transmit it to his hearers will determine his value as an executive musician.

To attempt to lay down any specific rules for doing this would lead one into a labyrinth of exceptions; for the variety of phrases is limited only by the phases of feeling of which the soul of the composer is capable. Because it seems natural that the voice should rise in pitch, with the intensity of emotion to be expressed, and because a rise in pitch usually has a tendency to excite emotion in the hearer, the climax of most phrases will be found centered about their notes of highest pitch. However, numerous exceptions make this a rule to be considered as in no way binding, and especially so in music of the romantic school. But, by studying and analyzing melodies—especially the slow, lyric ones of standard and old composers, the earnest student soon will learn to grasp the phrases in their true significance and later will learn to apply his knowledge in the interpretation of more abstruse passages. Wherever the climax lies, it must be approached carefully and executed with that emphasis which will give to it the proper value which it holds in the construction of the phrase.

And now to the closing of the phrase—that feature which is almost the most important, because it leaves the final impression on the hearer. How often are our ears bombarded with faulty accents at this point. Many young players seem possessed of a perverse little imp that impels them to give the last note a distinct "whack," as much as to say, "There, you're done!" Especially is this to be expected if that last note is approached by an upward leap. Now, with the frequent exceptions that are introduced and specially marked, for bizarre effect, this is quite wrong. Read a sentence to the pupil, placing an acute accent on the last syllable, and he will soon grasp your meaning. His ear will quickly detect the fault in the speaking voice; then it is necessary only to draw your lesson from it and to have him apply it to his musical phrase. The end of the musical phrase has its finishing touch much as the close of a literary phrase or clause is inflected by the voice. As the voice indicates a pause or break in the flow of thought, so the close of the musical phrase must have its suggestion of at least partial rest.

The polished, well-rounded phrase is the insignia of the artist. And all of us may be artists of greater or lesser magnitude.

Looking at the Keys

By Harold S. Clickner

Of all the bad habits that students of the pianoforte seem unconsciously to get into, even under the eye of the teacher, none is so subversive of a sound technic as the habit of looking at the keys. This habit is apt to have its unobtrusive beginning at the time when the compass of chords or single fingering progresses for the first time beyond the easy and safe distance of the fifth. A student will save himself a great deal of trouble later on if he will boldly tackle the tendency, at this stage, to get his intervals correctly by a downward glance at the keys. True, this fleeting glance will help him to locate the desired keys, and he will appear to be making more progress than if he groped unseeingly for them, keeping his eye glued to the music. But it will be better for him seemingly to fail in his lesson at this point than to find accuracy by looking at the keys. Unknown to himself he is at the parting of the ways—he may make his choice right here, of a good habit or a bad one.

Let us enumerate just a few of the disadvantages of this habit:

Inducing Eyestrain

Did you ever think what a complicated process you invoke when you divide your glances between the music and the keyboard? The eye is forced to change its focus again and again. And, though the normal eye makes these changes with lightning rapidity, there must be a loss in the speed of the notes played, and a strain upon the eyesight which is going to count in the long run. And no musician can afford to induce this strain, for he needs the best of sight for score reading.

No matter how well you read music, or how flexible are your fingers, if you get into the habit of depending on your eyes for the location of your keys, you will stumble and stutter. Your performance will be unsure and sloppy. And this is nerve-racking to an audience. If you want to sit silent and unsolicited in a corner while surer and more accurate performers are being asked to play, this is the infallible way to do it.

The major point in reading is the look ahead. For this the eyes must have a clear track ahead. They must not be required to perform the double task of locating the fingers and scrutinizing the coming bars. You can set up a permanent barrier to swift, accurate reading, if you persist in the habit of looking at the keys.

Inadequate Interpretation

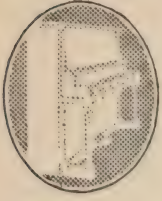
In the last analysis, the interpretation of a composition is in the mind. And how can the mind of the performer give its proper attention to the interpretation of what he is playing when that mind is hampered by the necessity of finding the path for the fingers? The mind should be so absolutely independent of the burden of the mere mechanics of playing, that it can be free to act to the uttermost in the artistic rendition of the composition. And that this is impossible when the student must look at the keyboard, is a foregone conclusion.

The fingers are all the time being educated to do things without the supervision of the eye. Think a moment—do you have to look at your pocket to find the way into it? Do you have to eat before a mirror to get the food into your mouth? No. There is a certain sure sense of direction that enables your fingers to do these and many other daily movements unseen by the eye. Yet there was a time—you have forgotten it—when your baby efforts to find the way to your mouth were ludicrous in the extreme. The sense of direction and measurement was not established.

So it is in adjusting your fingers to this new process. You must be patient with their awkwardness at first. The more you leave them to do their task independent of help from the eye, the sooner they will gain ease and accuracy.

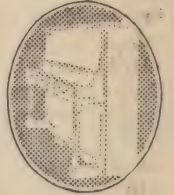
Make up your mind to conquer this bad habit in its early stage. Go at it boldly and with patience. Study a simple piece from memory; then play it with closed eyes until the fingers find their correct places without groping or stumbling.

This is fine practice, though it may come hard at first. But persevere. And remember this—that even when not looking directly at the keyboard, the eye will see it by the process of indirect vision, and this faculty, together with the sense of location gradually gained by the fingers when unguided by the eye, will result in an ease and a sureness that will bring the student by leaps and bounds to the goal of artistic interpretation and musicianship.



The Teachers' Round Table

Conducted by N. J. COREY



This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries.

An Inverse Ratio

"I have a pupil who is much better at sight reading than after practice. She reads her advance lesson without a mistake, and then plays worse and worse until I think I must give it over, and if I do the pupil loses all interest. Is there something special I can give her?"—N. E.

Fickle temperaments often lose interest and cease to pay attention after they have played a piece for a time. Then they begin to progress downwards like a cow's tail. The more they play the piece the less attention they give, and the less patience they have with any mistake, or trying to correct it. Sometimes they are apparently incorrigible. Instead of playing more carefully they begin almost immediately to play faster and faster, and the mistakes, of which you speak, are very often due to their brains following the piece into a much faster tempo than their fingers are able to follow. Hence a constant stumble, or series of inaccuracies. Pupils in the habit of falling into these inaccuracies are very difficult to deal with. It is a bad indication when a player tires of pieces so quickly. The great artists learn the standard repertoire from the great composers, and it becomes a part of their lives. Such a thing as becoming tired of a Chopin *Ballade*, Schumann *Fantasiestücke*, or Beethoven *Sonata*, is never even a matter of consideration. Of course, music given to young pupils scarcely comes in this class, but a player who has the habit of throwing aside everything after going over it a few times will never feel differently toward any music later. You will need to train your pupil to practice more carefully, and not hurry the tempo beyond the speed possible to her fingers. There is no special kind of music you can give her. If she reads her music without a mistake at first sight, try her on an etude that she cannot play in this way, one that she must study carefully and work up gradually. Insist that she practice slowly, and try to hold all of her work within bounds as regards tempo. *Slowly* and *carefully* should be her watchwords. It is sometimes a good plan to make a pupil "take a piece over again," and still again, if necessary, in order to learn that the best policy is to practice carefully and accurately from the first, and keep at a piece until learned. Above all, have her learn a small repertoire which she is ready to play at any time for months. Drop one piece off and add another as she advances in grade of difficulty. Eventually she will attain to the compositions she should never drop.

Getting Under Way

"1. How much ground should a child of eight cover in first year?"

"2. Would a person of sixteen be expected to cover more than this?"

"3. How near perfection should a child come in his or her lessons?"

"4. What is the best way to teach a child to read?"

"5. Some teachers claim to use a method similar to those of graded schools, which teach children to recognize words as groups of letters, although they cannot spell the words. Do you consider this possible in music?"—S. M.

1. This depends upon the amount of talent and amount of time given to practice. It is not unusual for a bright pupil to complete the new *Beginner's Book* and the *First Steps* in a year.

2. This also depends on time and talent. Sometimes older pupils, however, make more rapid progress at the beginning, as their brains are more mature and their muscles stronger. Progress cannot be measured by the mere number of pages of music passed over. In the end the young child who establishes a familiarity with music and makes it a part of herself during early formative years, very often outstrips the older beginner. The younger one is placed in contact with music the better.

3. Each lesson should be learned so that it can be played smoothly, correctly and with a proper observance of dynamics before passing on, presupposing with it a careful training of the finger motions. As to

rapidity of tempo, account of physical condition must be considered. A dull, sluggish child must be treated from a different standpoint than a bright, active one.

4 and 5. The majority of people do not seem to have a definite idea of what they mean by reading. Is it the ability to name the notes quickly? or is it the skill to sit down and play a new piece of simple music fairly well at sight, without thinking of the letter names of the notes, but at once translating them into their keyboard equivalents? Some teachers maintain that it is possible for pupils to learn that the various degrees of the staff represent the keys, without the mind learning the letter names until later. In other words, the important principle of educators—"The thing before the sign." Others begin with letter names first, carrying the pupil considerable distance by means of letters printed instead of music, and learning the notes later. Every sight reader, in playing, reads his notes in groups without thinking of their individual names. He immediately refers the note to its key. Without this comprehensive grasp he could not read quickly, that is, play at sight. Some teachers are experimenting on applying this principle with beginners. The child learns to talk before he learns to read. Playing by rote is the same as the first talking. In music, can he learn to play (talk) before learning to read? Herein you have opened up opportunity for plenty of thinking and wordy discussion, for which there is no room here.

Rigid Wrists

"I have had a pupil come to me from another teacher, and I am unable to get her to loosen her wrist, arm or shoulder muscles. Her tone is very harsh. What exercises would you suggest? She reads well, and is in the second grade. I find she has done almost no exercise work."—K. G.

1. Try and bring her to an exact understanding of her condition, and thereby arouse her to a desire to improve. Show her the difference between a correct and a harsh tone. Show her that she will need to review her preliminary training in order to acquire correct finger action.

2. Show her how she should practice correct up-and-down finger motion upon the table, with muscles in a condition of controlled relaxation. Take each finger alone in many repetitions—then the slow trill, followed by other combinations, until they can be made with freedom and flexibility. Afterward take them to the keyboard.

3. Select some very simple pieces to be practiced in the same way; if from memory, all the better, as then the entire attention can be bestowed upon the hand—first on the table, then on keyboard. Melodious five-finger pieces will be necessary for this, as her attention can be then drawn to the euphonious delivery of the tones with more effect.

4. Practice up-and-down forearm motions on the edge of the table, and then laying the arm on the table, up-and-down hand-motions, working for flexibility and a loose hinge joint. Take these next to the keyboard. Lead her gradually to the point where she thinks she is now, aided by parental co-operation. It is better that all concerned should understand just what you are trying to accomplish, and just what the defects are you are aiming to overcome.

Too Many Nerves

"1. I have a sixteen-year-old pupil who has been studying piano for four years. She reads fluently, and keeps good time, but is extremely nervous and plays without expression. How can I remedy this?"

"2. What can I do to make a pupil accent? He insists that accenting makes him nervous."—S. E.

Here are cases in which it would seem as if a nerve specialist might be of service. One is made nervous if desired to play with expression, and one if asked to accent, which is a very similar condition with both. If the condition that troubles is one that is really due to disordered nerves, then it is one this department is hardly fitted to deal with. In the case of the second

pupil I should diagnose it more as what might be termed a drifting mind, of which there are many. Many grow up without any control over their brains whatever, and therefore acquire a condition of inertia, or, in plain language, laziness, out of which they cannot be aroused without irritation. This is, doubtless, the condition of your second pupil. When you try to make him play with accents he is irritated because he cannot let his mind drift along in the usual lackadaisical way. If you can induce him to keep up the accenting he may overcome his lazy habit. Teach him that his playing will never be worth listening to unless he accents, and see to it that all technical exercises, scales, etc., and etudes are practiced with accents. Teach both pupils that of two expert players that they hear performing the same piece—one so that it sounds deadly dull, the other so that it is alive and interesting—the first plays *without* accent, the second *with* it. The first step for your first pupil in acquiring expression is the habit of accenting. Hence similar treatment will be in order. From this lead on to other things. The term, "extremely nervous," is a vague one, and covers a multitude of poorly understood conditions, even with doctors. The cause must be known, however, before it can be gotten at. Expression comes by waking up the musical sensibility, and will require a great deal of training on your part upon one given composition to start with. Some people are so dead musically that they never can be resurrected. Let us hope your examples are not of this sort.

A Runaway Memory

"1. I have a pupil who, after running through a phrase a few times, has it memorized imperfectly. He will no longer watch the notes so as to make corrections, but continues the practice imperfectly from memory."

"2. He also has trouble with the rhythm. He can figure out the time values of notes, but cannot get the measure beats steady and correct. If he hears the music played he can then imitate it. Should I play the music for him? He is ambitious and works."—L. O.

1. This is a combination of good memory and wool-gathering attention, and is often troublesome. When the musical millenium arrives such a pupil will not be permitted to make his first practice of anything alone. He should have more than two lessons a week, one of them being devoted to the careful practice of the new assignments. If a pupil has not learned how to apply his attention, he should, if possible, do all preliminary practice under direction until he has acquired independence. If this frequent attention cannot be given for a time, I know of no better way than sending the pupil home to study out correctly the imperfectly learned passages—twice, if necessary—before allowing any new assignments. The best thing that can happen to such a pupil is to be obliged stringently to bring the attention into harness, and in this the co-operation of the parents should be sought and maintained.

2. Send for a copy of Justis' *Studies in Musical Rhythm*, and work out very small doses of this with him in accordance with direction until improvement is discerned. Meanwhile music is a matter of the ear, and when the pupil has failed to understand the time it is better to play it for him. Some teachers do not advocate playing over music to pupils in advance, but in the case of one such as you mention, how is a person going to learn to walk without legs? Some animals are said to grow missing members when they are lopped off. The office of the music teacher is partly to graft on such members where they are missing, and see that they take root and grow.

Boys' Week in a Musical School

By Dr. William A. Wolf

THE experienced teacher often finds that a little touch of human nature in his work produces results that could not otherwise be obtainable. "One of the great difficulties that many music teachers experience is stimulating the interest of boys. This is largely due to the fact that in many communities the boys have had the historic prejudice handed down to them, that "music was a study for girls." It is very easy to change this by emphasizing music as a study for boys. By emphasizing I mean paying more attention to it, so that the boy—and the big boy, his father—has a better opportunity of understanding and appreciating the advantages of a musical education.

Therefore, we tried in our school the experiment of a "Boys' Week." It proved a very great success indeed. As this year happened to be the twenty-first anniversary of the school we selected twenty-one boys to signalize the event. These came from every department of the school, from the smallest boys to the biggest boys.

On the first evening a recital was given. Every boy in the entire school is given an invitation bearing a photograph "cut" of all the boys participating. This, the boys send to their fathers with a letter enclosing two tickets and the statement that the boy's father is particularly invited to see what boys are doing in "Music Land." All the attendants for the entire week are boys. They take charge of ushering, the cloak room, checking the automobiles, preparing the programs, reading proof, mailing the programs, and are made to feel that they are part of the valuable work of the school. If the boy has no father he invites his uncle, his guardian, his minister, his Sunday-school teacher, his big brother, or his best man friend. Thus an audience of men are brought together. The interest on this occasion was, to say the least, unusual. Then, we had a ladies' night in which the boys had the privilege of inviting their mothers, sisters and sweethearts.

The effect of the whole idea has been to stimulate a wonderful interest among the boys, and all teachers know that interest, more than anything else, lies at the base of inducing the student to practice.

The father's interest in the boy's music often ends when he signs the check for the boy's tuition. This is, of course, all wrong. He should take a man's interest in the real welfare of his son by showing an intelligent desire to understand what the boy is doing. In our meeting of fathers the man sees what his own son is doing and sees what the other man's son is doing, too. Naturally, if the other man's son does it a little better—he wants his own son to "do the same trick." A home with a one-sided, feminine interest in music is hardly a complete musical home. Get the man interested. The way to do it is through the boy.

Leschetizky's Wonderful Memory

In the very interesting biography of Theodore Leschetizky by the Comtesse Angele Potocka there is an estimate of the master's astonishing memory. The following quotation is interesting:

"When Rubinstein's *B flat trio* made its first appearance, Leschetizky immediately learned it and played it at a concert in St. Petersburg with Wienawski and Davidoff. Fifteen years later—without any opportunity to study the work—he played it again in Vienna with Ysaye and Hecking. Twenty years after that he performed it again with Hecking and a young violinist named Wittenberg, without even an opportunity for a rehearsal. * * * It is said that the notes seemed to drop out of his fingers as if he had been in daily practice upon it for a long time."

Rubinstein's Blunders

A GREAT many young players who are having accuracy and still more accuracy enjoined upon them all the time, wonder when they hear tales of Rubinstein's blunders at the keyboard. Rubinstein in his advanced years knew his shortcomings. Once in Vienna he gave a recital that was so successful and given at such high rates that few of the students of the city found it possible to attend. Leschetizky asked the great pianist to give a private recital for his pupils. This Rubinstein consented to do. When the evening of the concert arrived he told Leschetizky that he was fearfully anxious because he was to appear before an audience of budding virtuosi, concluding "If my memory fails, as it occasionally does—I cannot conceal it. You know that even in my own compositions I repeatedly make blunders in notes." Notwithstanding this defect, his grasp of the art was so great and his interpretative powers so enormous that there was not one, aside from Liszt, to compare with him.

FAMOUS MASTERS, WRITERS, TEACHERS

Prepare a Feast of
Information, Inspiration
and Entertainment for
ETUDE Readers

Thousands of ETUDE friends have written us that they owe a great part of their musical progress to the practical helps THE ETUDE has brought to them. One wrote last week:

"That one article in the March ETUDE was worth many a lesson for which I have paid \$5.00."

Knowing the pleasure of anticipation, we are listing here just a few of the very interesting articles that will brighten coming issues. We have never had a more inspiring outlook.

MASTER LESSON ON GRIEG'S NORWEGIAN BRIDAL PROCESSION,
by PERCY GRAINGER.

AN INTERVIEW ON MODERN VOICE STUDY with MADAME AMELITA GALLI-CURCI.

MUSICAL COMPOSITION FOR WOMEN, CARRIE JACOBS BOND.

PRACTICAL ASPECTS OF MODERN PIANO STUDY (an interview), ALFRED CORTOT, Professor of Piano Playing, Paris Conservatory.

THE THREE TOUCHES EMPLOYED IN MELODY PLAYING, by THUEL BURNHAM. (An excellent article by a highly successful American Virtuoso.)

THE AVERAGE AMATEUR PIANIST,
by C. VON STERNBERG.

NEW PATHS IN PIANISTIC EXPRESSION, by ALBERTO JONÁS.

ALL ABOUT VARIATIONS, EDWIN HALL PIERCE.

CLASSIFYING YOUR PUPILS, WALTER SPRY.

THE TECHNIC OF EXPRESSION,
HANS SCHNEIDER.

HOW TO MASTER PHRASING IN PIANO STUDY, by OSCAR BERINGER.

SUCCESS IN MUSIC STUDY, D. C. PARKER.

PRACTICAL FINGERING, MRS. NOAH BRANDT.

SHOULD MUSICAL CRITICS BE ABOLISHED? by H. T. FINCK.

BRINGING OUT THE MASTER'S MEANING, E. DI PIRANI.

REMEMBER THESE ARE ONLY A FEW OF SCORES OF PROFITABLE ARTICLES

How Czerny Taught

THEODORE LESCHETIZKY once recounted the characteristics of Czerny as a teacher. It is interesting to know that "His way of teaching was something like that of an orchestral director. He stood when he taught and showed his pupils the time, expression, etc., by means of gestures. He was very careful about accuracy, brilliance and pianistic effects. Naturally, as a pupil of Beethoven, he was a great admirer of his works and taught many of them. His idea was that Beethoven should be played with great freedom and great emotion. Academic, stiff performances of his works angered Czerny very much indeed. His idea of Chopin, however, was that his works were too saccharine—sweetened water flavored with paprika * * *

The Teacher's Greatest Strain

By Mischa Z. Jaschasohn

SOME time since the readers of THE ETUDE may have noticed an editorial telling how every teacher of music who is conscientious is affected by the mistakes of notes and time and rhythm that the pupils make during the lesson. It is without question a prod to the nervous system, and some of the mistakes the pupils make are like knife-thrusts to the teacher—even to the calm and self-possessed teacher who takes a pride in composure during the lessons. Worse than all this, is the anxious pupil at the student's recital. No wonder teachers are worn out after a recital! "Will she play it right?" "Is she going to forget?" "Why does she race ahead at that rate?" "Why doesn't she play those sustained notes legato?" All these uncertainties borrow from the teacher's nerve force tremendously. It is said that the great Leschetizky could never attend the public performances of many of his pupils. Instead he drafted his wife into service and had her give him an accurate report.

Bargain Music Lessons

By Arthur Schuckai

"Five-and-Ten-Cent Store Music Lessons" I heard one old pupil call them. They were wasted money, wasted time, wasted ambition. Why are cheap music lessons especially wasteful? Just this—*Time never comes back*. Once gone it carries with it the opportunities that are largely made out of time. As the twig is bent, the tree's inclined. Very often the whole "tree" has to be cut down to the roots before the student can progress.

The real test is the work of the teacher himself. Go to his pupils' recitals, hear how the pupils actually play. The difficulty in most cases is that the man who can tell wool and shoddy when it comes to buying a suit of clothes can be easily fooled by some shyster teacher who is a glib talker and who is reckless with the truth. The teacher's standing in the community, his ability to keep in good standing year in and year out is another test. One more test is the price itself. If the teacher can maintain a fair price for years, if there is no necessity of making bargain rates of twenty-five or fifty cents a lesson, there must be a reason. Beware of the bargain rate teacher.

Musical Flashlights

The word "Selah," which one encounters so frequently in Biblical literature and thought by many to mean "Amen," is believed by some authorities to have been the pause where the priests blew their trumpets.

Suicide is said to be uncommon among musicians. It is true that Schumann (and also Tchaikovsky, it is rumored) attempted it; but cases of musicians who have killed themselves are very rare. Many conclude that this points to mental composure fostered by music.

Singer-composers are, of course, fewer than pianist-composers, or violinist-composers. However, many successful singers have become composers. Possibly the most notable example is Balfe, the Irish composer and singer. Soulier, a French tenor (later a baritone), wrote over thirty comic operas. Liza Lehmann was once a well-known London singer. Sir George Henschel, Oley Speaks, John Prindle Scott, Geoffrey O'Hara, known best for his wonderful war song success, *K-K-K-Katy*, but really a very fine artist and composer of excellent vocal works; H. T. Burleigh, the most famous living negro composer; Eugene Cowles, Mme. Malibran, who wrote much of the music for her husband, Charles de Beriot, it is said; Mme. Malibran's sister, Pauline Viardot-Garcia, Mme. Carreño, who, in addition to being a famous pianist, was once a prima donna; Nicholas Douty, Jules Jordan, P. D. Aldrich, G. Romeli and others.

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VALSE

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Vivace

Tempo di Valse
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f

p

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f

p

f

f

mf

Ped. simile

f

mf

Fino

The musical score is written for piano and right hand. It consists of eight systems of music. The first system shows the beginning of the piece with a treble clef and a key signature of one sharp (F#). The second system includes fingerings (1, 4, 1, 8, 1, 3, 1, 2, 4, 1, 2, 4) and a section marked 'A'. The third system begins with a piano (*pp*) dynamic and includes a 'Ped. simile' instruction. The fourth system features a piano (*p*) dynamic and a section marked 'pp'. The fifth system includes a piano (*p*) dynamic and a section marked 'ff'. The sixth system includes a piano (*mf*) dynamic and a section marked 'cresc.'. The seventh system includes a piano (*cresc.*) dynamic and a section marked 'ff'. The eighth system includes a piano (*ff*) dynamic and a section marked 'D.S.*'. The piece concludes with a repeat sign and a final key signature change to G minor.

* From here go back to % and play to A; then go back to B and play to Fine.

WITH JINGLING SPURS

POLISH MAZURKA

CARL WILHELM KERN, Op. 385

A more than usually interesting Polish dance, with much variety of thematic content, and in true chivalric style. Grade 4

Tempo di Mazurka M. M. ♩ = 126

The musical score is written for piano in 3/4 time. It begins with a treble and bass staff. The key signature is one sharp (F#). The tempo is marked 'Tempo di Mazurka M. M. ♩ = 126'. The score includes various musical notations such as notes, rests, and dynamic markings (mf, p, pp, cresc., dim., ten., broad). Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a 'D.C.' (Da Capo) instruction.

HER DEBUT MONASTERY BELLS

JULY 1920

Page 459

One of the amusing set of pieces entitled *Musical Burlesques*. Aside from the entertaining introductory material, very many still enjoy playing the old-time favorites, of which *Monastery Bells* is one of the most popular. Grade 3.

JESSICA MOORE

GEO. L. SPAULDING

Andante M.M. ♩ = 72

mf To-night was to be her de-but, This we

knew, ver-y true Her parents just longed for the day, Their child would her talent dis-play; She

en-tered the room like a glit-ter-ing chan-de-lier; Then bowed, sat down, And

played like a can-non-neer: *f*

Monastery Bells

Throw the left hand over I.H.

the right, for the bell effect, as clumsily as possible.

POLONAISE

One of the most pleasing of Beethoven's earlier compositions, a movement from the string serenade, Op. 8; later arranged by the composer as a Nocturne for Viola and Piano and published as Op. 42.

SECONDO

L. van BEETHOVEN, Op. 42

Alla Polacca M.M. $\text{♩} = 108$

p *mf* *fz* *dim.* *p* *pp* *p* *f*

POLONAISE

L. van BEETHOVEN, Op. 42

Alla Polacca M. M. ♩ = 108

PRIMO

p sempre

mf

mf

Fine

fz p

fz p

f

p

pp

p

f

p *sempre legato*

First system of musical notation. Treble and bass staves. Treble staff has a 2-measure rest, then a series of eighth-note chords. Bass staff has a single eighth note followed by eighth-note chords. Dynamics: *p* (piano) and *f* (forte). Fingering numbers 2, 5, 3, 2, 1, 5, 3 are visible.

Second system of musical notation. Treble staff has eighth-note chords. Bass staff has eighth-note chords. Dynamics: *p* (piano). Fingering numbers 2, 5, 4, 1, 2, 4 are visible.

Third system of musical notation. Treble staff has eighth-note chords. Bass staff has eighth-note chords. Dynamics: *p* (piano).

Fourth system of musical notation. Treble staff has eighth-note chords. Bass staff has eighth-note chords. Dynamics: *p* (piano). Fingering number 1 is visible.

Fifth system of musical notation. Treble staff has eighth-note chords. Bass staff has eighth-note chords. Dynamics: *f* (forte) and *pp* (pianissimo). Fingering numbers 5, 2, 5, 3, 2, 4, 1, 2 are visible. The instruction *sempre staccato* is present.

Sixth system of musical notation. Treble staff has eighth-note chords. Bass staff has eighth-note chords. Dynamics: *pp* (pianissimo). Fingering numbers 3, 2, 1, 3, 2, 1, 2, 3 are visible. The instruction *ten.* (tension) is present.

Seventh system of musical notation. Treble staff has eighth-note chords. Bass staff has eighth-note chords. Dynamics: *pp* (pianissimo), *cresc.* (crescendo), and *f* (forte). Fingering numbers 3, 2, 1, 2, 3 are visible. The instruction *ten.* (tension) is present. The system ends with a double bar line and the instruction *4 D.S.* (Da Capo).

First system of musical notation. The right hand (treble clef) features a series of sixteenth-note runs with fingerings 4 1 3 2 4 1 4, 5 4, 2 3, 3 2, 2, and 3. The left hand (bass clef) has a few notes. Dynamics include *pp* and *p*.

Second system of musical notation. The right hand continues with sixteenth-note runs and fingerings 5 4, 1 3, 1 4, 1 4, 5, 3, 5, 4, and 5. The left hand has a more active line with fingerings 3, 1, 3, 2, 3 5, and 5. Dynamics include *f* and *marcato*.

Third system of musical notation. The right hand has sixteenth-note runs with fingerings 3, 4, 4, 3 1, 1, 5 2 3, 3, 3, 4 3 5, and 5. The left hand has a steady eighth-note accompaniment. Dynamics include *f*.

Fourth system of musical notation. The right hand has sixteenth-note runs with fingerings 5 3 4, 1, 1, 5 3 4, 3, 2, 3, and 3. The left hand has a steady eighth-note accompaniment. Dynamics include *p*.

Fifth system of musical notation. The right hand has sixteenth-note runs with fingerings 4 2, 2, 3, 2 3, 2 3, 4, 1 1, 3 4, 1 4, and 5. The left hand has a steady eighth-note accompaniment. Dynamics include *f*.

Sixth system of musical notation. The right hand features staccato sixteenth-note runs with fingerings 2 4 1 3, 4, 2 4 1 3, 1, 1 2 3 2, and 4. The left hand has a steady eighth-note accompaniment. Dynamics include *pp sempre staccato* and *pp*. The word *ten.* is written above several notes.

Seventh system of musical notation. The right hand features staccato sixteenth-note runs with fingerings 2 3 2, 1 3 2, 1 3 2, 1 2 3 5, and 3. The left hand has a steady eighth-note accompaniment. Dynamics include *ten.* and *cresc.*.

Eighth system of musical notation. The right hand features staccato sixteenth-note runs with fingerings 1, 1, 3 2, 4, 3, 3, 2 1, and 3. The left hand has a steady eighth-note accompaniment. Dynamics include *f*, *pp*, *calando*, and *D.S.*.

PRELUDE ROMANTIQUE

Dignified and sonorous; a fine study in heavy chord work. Grade 5.

L. J. OSCAR FONTAINE, Op. 155, No. 5

Maestoso M.M. ♩ = 68

ff *pesante*

last time to Coda *rit.* *p*

Coda *rall. e cresc. a la fine* *fff* *Fin*

Andante *p* *cresc.* *rit.* *a tempo*

cresc. *rit.* *a tempo*

mf *f* *rall. e dim.* *pp*

f *cresc.* *f*

First system of the musical score for 'Tender Memories'. It consists of two staves. The upper staff begins with a *cresc.* marking and a dynamic of *mf*. The lower staff has a dynamic of *f*. The system concludes with a *ff* dynamic and a tempo marking of *mosso piu lento*. The final measure is marked *D. C. al Fine rit.*

TENDER MEMORIES

A tuneful song without words, exemplifying one device of a melody and accompaniment in the same hand. Grade 3.

Moderato M.M. ♩ = 96

FREDERICK KEATS

Second system of the musical score. It begins with a *con espressione* marking and a dynamic of *mp*. The system includes various dynamics such as *rit.*, *dim.*, and *mf*. A section is marked *last time only*. The system concludes with a *Fine* marking and a dynamic of *mf*.

Third system of the musical score. It begins with a *rit.* marking and a dynamic of *f*. The system concludes with a *D. C.** marking and a dynamic of *f*.

Fourth system of the musical score. It begins with a *rit.* marking and a dynamic of *f*. The system concludes with a *D. C.** marking and a dynamic of *f*.

Fifth system of the musical score. It begins with a *rit.* marking and a dynamic of *f*. The system concludes with a *D. C.** marking and a dynamic of *f*.

Sixth system of the musical score. It begins with a *rit.* marking and a dynamic of *f*. The system concludes with a *D. C.** marking and a dynamic of *f*.

HUNGARIAN DANCE

An interesting Violin number, combining in a pleasant and easily playable manner some of the most admired of the Hungarian folk dance themes. To be played with fire and abandon.

Andantino M. M. ♩ = 63

ALBERT FRANZ

Andantino M.M. = 63

Violin

PIANO

mf espress.

mf

dim.

p

mf

cresc.

mf

dim. e rall. p

dim. o rall. p

Allegro M.M. = 126

mf

f

ff piu lento

Fine

ff piu lento

mf

ff

mf

ff

D.C. Trio

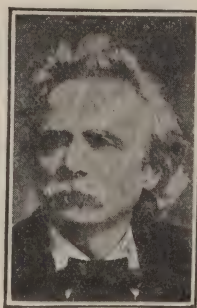
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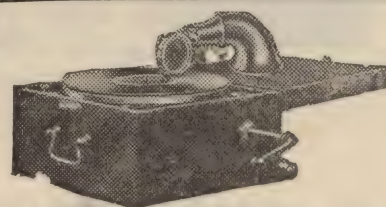
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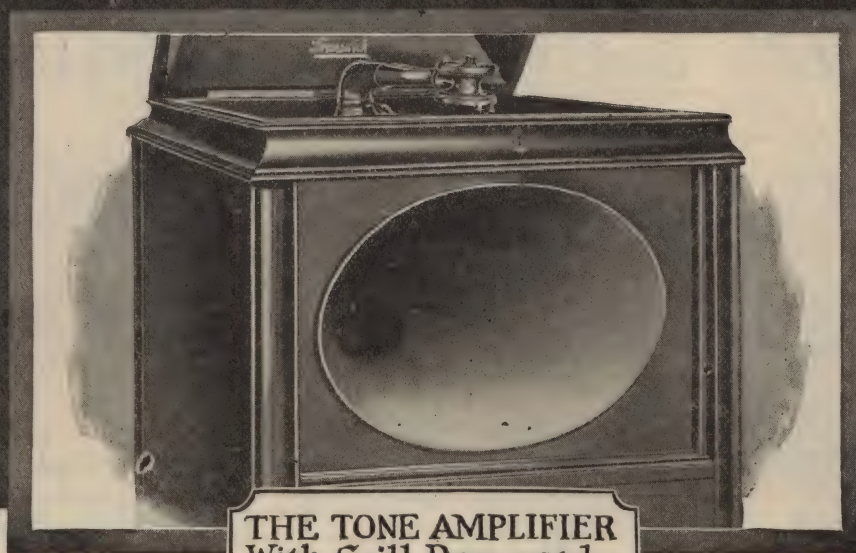
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By Leopold Godowsky

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Godowsky (Opinions and Views About Virtuosity and Other Things) in "The Musical Observer" for May, 1920; "I believe that any composer who steep himself in a new national atmosphere and comes in contact with new national ideas and trends, cannot help reacting to them in what he writes. And, since I have become an American, and have made America my home, I find my Americanism expressing itself in my compositions. In my Triakontameron, a group of new piano pieces I have just completed, five of the numbers are of direct American inspiration; the 'Ethiopian Serenade'—I know the old colored mammy who cooked for me while in Seattle, where I wrote it, seemed to think it was the real thing—and the 'Whitecaps'—which I have tried to set down in tone just as they used to cover the waters of Puget Sound on a windy day. Then there is my 'American Idyl', which is an essay in American piano romanticism; my 'Little Tango Rag', where I think I have secured the real syncopated effects in three-quarter rhythm, and finally my 'Requiem' (1914-1918), a solemn threnody, with the roll of drum and clarion call, climaxing in 'The Star-Spangled Banner'. No, when a composer becomes an American it is bound to show in his music. He cannot help himself, it will out."

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SERENADE

Not a waltz, but rather an impressionistic serenade. To be played with taste and freedom. Grade 4

LILY STRICKLAND

Andantino M.M. ♩ = 144

8

mf

cresc.

ped. simile

Tempo I.

cresc.

poco marcato

rall.

poco animato

p. cresc.

marcato

cresc.

rall.

The piano accompaniment consists of four systems of music. The first system features a melody in the right hand and a bass line in the left hand, with dynamic markings *p.* and *f.*. The second system includes a *marcato* section followed by a *rall.* section, with dynamic markings *p.* and *ff.*. The third system features a *cresc.* section leading to a *ff.* section. The fourth system features a *sfz* section followed by a *cresc.* section. The music is written in a key with one flat and a common time signature.

Food for Gossip

The Loyalty of Men

TWO MUSICAL RECITATIONS

Words and Music by
WALTER HOWE JONES

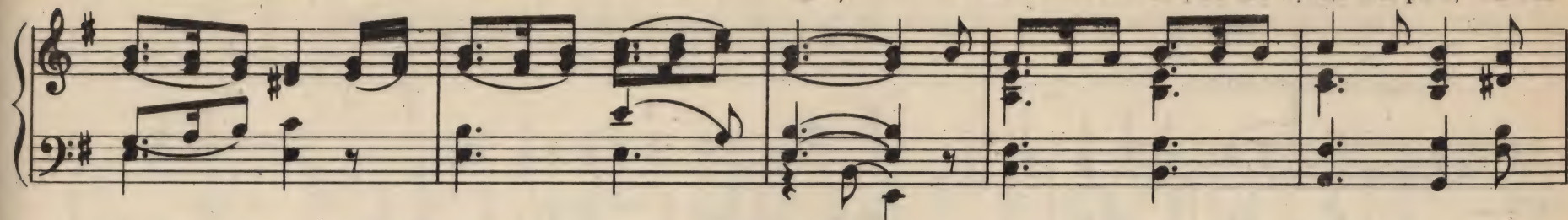
Either text may be used. In playing for musical recitation the time should be very free and the rhythm flexible, so that the reader may not be hampered in the proper delivery of the words. This number may also be used as a piano solo.

Allegretto

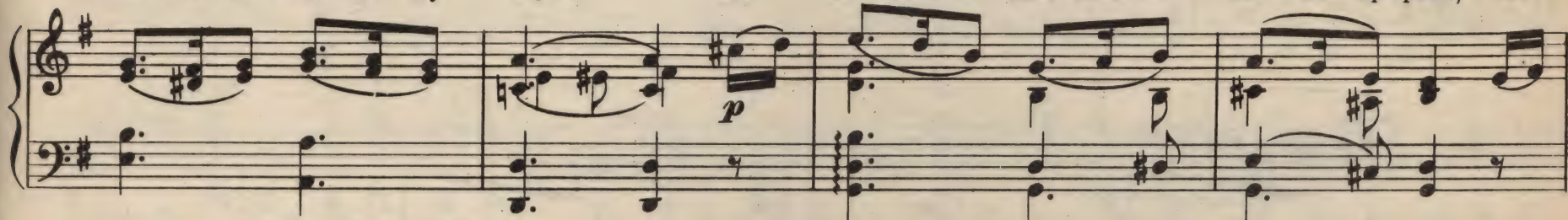
Young Ma - ry Jane Brown was a
John Per - kins and Kate were a

The musical recitation score consists of three systems of music. The first system is for the text: "bright lit - tle girl, Bubbling o - ver with spir - its was she; And mis - chiev - ous too, and I'm young mar - ried pair, Just as hap - py as could be were they; Af - ter five years of wed - ded life,". The second system is for the text: "sor - ry to say, She at times was as bad as could be. One day she was naugh - ty from that's a good deal Of an - y young cou - ple to say. They lived in the sub - urbs and". The third system is for the text: "sor - ry to say, She at times was as bad as could be. One day she was naugh - ty from that's a good deal Of an - y young cou - ple to say. They lived in the sub - urbs and". The music is written in a key with one flat and a common time signature, with dynamic markings *f.*, *p.*, and *mf.*.

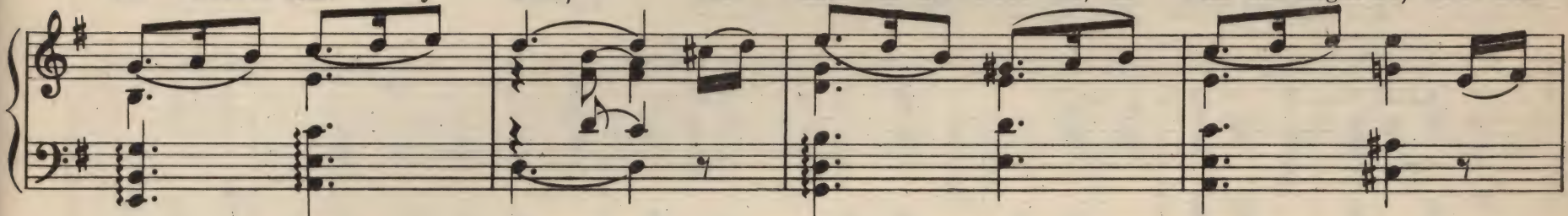
break-fast time on, From one thing to an - oth - er she went; Un - til moth - er's pa - tience its limit had reached And the
John worked in town, And he was a mod - el all right, He nev - er went out with his bach - elor pals, But was



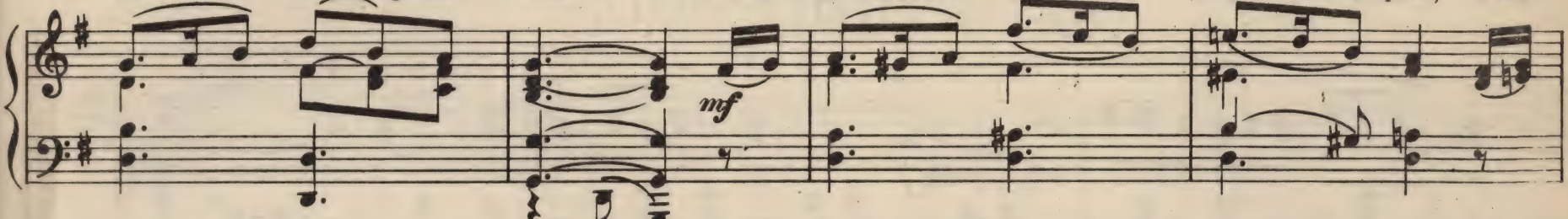
young la - dy up - stairs was sent; Being told to re - main there till she had con - fessed To
home with his wife ev - ery night. Till once come a time when he did - n't ap - pear; Nor



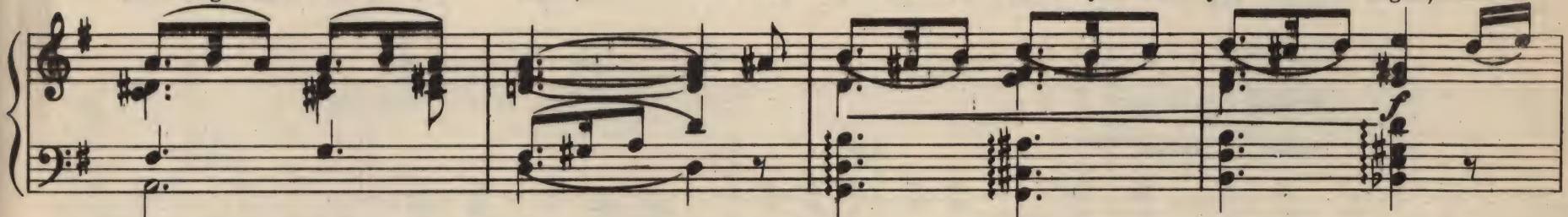
God just how bad she had been; Then if she could make up her mind to be - have She might
did he send home an - y word; Poor Kate was dis - tract - ed, as well she might be, Since from



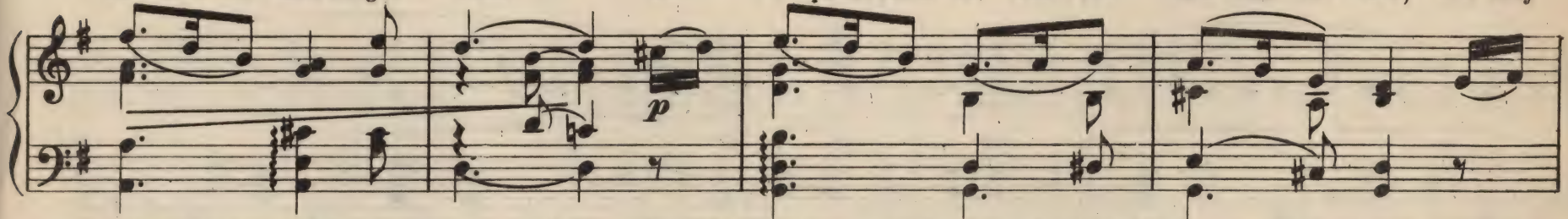
ven - ture to come down a - gain. Not ver - y long af - ter Miss Ma - ry ap - peared With a
dear John she no - thing had hear. Next morn - ing she wired to six of his pals; Each



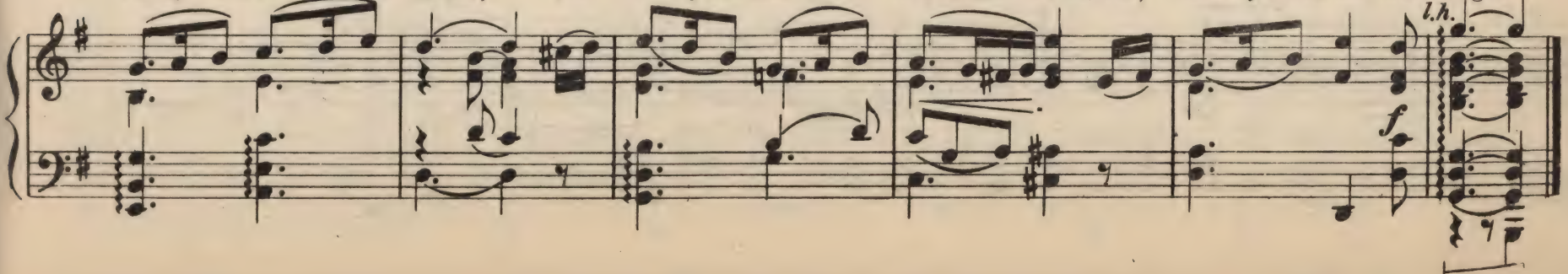
sat - is - fied look on her face; And moth - er said, "Well, did you tell it to God And did
mes - sage was word - ed the same, 'Twas "An - swer if John stayed with you last night," And in



He let you out of dis - grace? Ma - ry paused for a mo - ment and seemed quite sub - dued; Then
due time six mes - sages came. She o - pened them all and read each one in turn, But they



said with a smirk and a bow, "Mr. God was - n't home but I told Mrs. God, And it's all o - ver heav'n by now!"
on - ly in - creased her sad plight; For ev - ery one said in the very same words, "Yes, John stayed with me last night."



MADRILENA

A new composition by a very popular writer. In the style of a Spanish Waltz, with three well defined themes. Grade 3½.

Allegro giocoso M.M. ♩ = 144

GEZA HORVATH

The musical score for "Madrilena" is written for piano and bass. It begins with a tempo marking of "Allegro giocoso M.M. ♩ = 144". The key signature has two flats (B-flat major). The score is divided into six systems. The first system is marked with dynamics *f*, *p*, *mf*, and *p*. The second system is marked with *p*, *f*, *p*, *p*, *f*, and *p*. The third system is marked with *f*, *p*, *mf*, and *p*. The fourth system is marked with *p*, *f*, *p*, and *Fine*. The fifth system is marked with *p*, *mf*, *p*, and *mf*. The sixth system is marked with *p*, *sf*, *sf*, *p*, and *D.C.**. The tempo changes to "Poco piu lento" after the first system. The piece concludes with a "TRIO" section marked "f molto vivace".

THE ETUDE

JULY 1920 *Page 475*

mf *p* *f*

con fuoco *riten*

sf *p*

sf *p* *D.C.*

A useful study in style, expression and *legato* playing. Grade 2½.

M. L. PRESTON

This image shows a page of musical notation for a piano piece, likely a study or a short composition. The page contains four systems of staves, each with a treble and bass clef. The music is written in a key with one sharp (F#) and a common time signature (C). The notation includes various musical elements such as notes, rests, and fingerings. The first system begins with a piano (p) dynamic marking. The second system features a crescendo (cresc.) marking. The third system includes a forte (f) dynamic marking. The fourth system concludes with a final chord. The page is numbered 1 in the bottom right corner.

ELEVATION

OTTO FLOERSHEIM

A new and carefully revised edition of a well-known composition by a prominent contemporary writer. This number is to be played in dignified but impassioned style. Grade 6.

Largo M. M. ♩ = 63

mf

cresc.

f

piu cresc.

poco accel.

poco rit.

ff

a tempo

rit.

mf

ten.

f

molto cresc.

ff

espressivo

f

mf

p

p

p

cresc.

cresc.

a tempo tranquillo

ff

rit.

mf

dim.

mp

pp

morendo

rit.

WHEN I CAN'T SLEEP

A charming little teaching piece from a new set by Miss Clark. This composer has a happy faculty of getting very close to nature. Young player will enjoy "When I Can't Sleep." Grade 2.

Drowsily M. M. ♩ = 144

MARY GAIL CLARK

p When I can't sleep, I count the sheep, As they come down a hill at night. Sheep by the

score. Hun-dred or more soon I can't see to count them right, Sheep by the score.

Hun-dred or more. Soon I can't see to count, to count them right. *ppp*

rall. e dim.

Registration: { Swell: 8' & 4', 8' Reeds
Great: 16', 8' & 4'
Choir: 8' & 4' to Sw.
Pedal: 16' & 8' to Gt.

FRATERNITY MARCH

FREDERIC LACEY

A dignified and rather churchly number which will prove desirable for a variety of purposes, either for lodge work or as a postlude. Mr. Lacey is a well known English organist.

Maestoso pomposo M M ♩ = 108

MANUAL

PEDAL

f Gt.

Fine Sw.

Couplers

*D.S.** TRIO Sw Reeds

Sw. box open

Ch.

Ped. to Gt.

Gt. 8'

Ch. add 8' Reeds

The musical score is written for organ, with a Manual section (treble and bass staves) and a Pedal section (bass staff). The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked 'Maestoso pomposo' with a metronome marking of ♩ = 108. The score includes various registrations and performance instructions, such as 'f' (forte), 'Gt.' (Great), 'Sw.' (Swell), 'Couplers', 'D.S.*' (Da Capo), 'TRIO', 'Sw. box open', 'Ch.' (Choir), 'Ped. to Gt.', 'Gt. 8'', and 'Ch. add 8' Reeds'. The score is divided into sections, with a 'Fine' marking and a 'Trio' section. The Trio section begins with a repeat sign and a key signature change to one sharp (F#).

Three systems of musical notation. Each system consists of a grand staff (treble and bass clef) and a single staff for Gt. Tromba. The first system shows a piano accompaniment with a singing melody in the right hand and a bass line in the left hand. The Gt. Tromba part enters in the second system. The third system concludes with a *D.S.* (Da Capo) marking.

WHEN DOLLY SLEEPS

PAUL LAWSON

An excellent beginner's teaching piece, with a singing melody in the right hand and the familiar form of accompaniment known as the *Alberti Bass* in the left hand. Grade 1½

Andante M.M. ♩ = 72

A single system of musical notation for the piece 'When Dolly Sleeps'. It features a grand staff with a treble and bass clef. The right hand plays a simple melody, and the left hand plays an Alberti Bass accompaniment. The piece is marked 'Andante M.M. ♩ = 72' and 'mp' (mezzo-piano). It includes fingerings, a 'Fine' marking, a 'mf' (mezzo-forte) dynamic, and a 'D.C.' (Da Capo) marking at the end.

LOVE IS A SONG

LEONORE LIETH, Op 78

A most enjoyable song, representing a promising American woman composer, new to our Etude pages. Miss Lieth will be heard from again.

Moderato

Love is a song that's
oft - en sung! A mel - o - dy Di - vine - But man - y's the theme, and man - y's the dream Its
har - mo - nies en - twine. Love is a beau - ti - ful mel - o - dy. A song of the heart's de -
sire - Its chords up - on af - fec - tion's harp Are struck by pas - sion's fire!
Ma - ny and var - ied are songs of love! Each ro - mance with ver - dure hung - Our mus - ic to si - lence is
fad - ing fast For your song and mine is sung.

LULLABY LOW

A pretty and touching cradle song, quite out of the ordinary both as to words and music.

ELSIE BRIEN WALDRON

ROBERT HUNTINGTON TERRY

Andante

p with much feeling

1. Dear lit - tle lad with your
2. Oh, if your moth - er for -

eyes of blue, Come to your moth - er, her arms wait for you, Come, and she'll sing you a soft lul - la - by.
ev - er could keep Ba - by as safe as he is when a - sleep, Fast held in her arms if she on - ly could bear The

cresc. Now while the moth - er birds all swift - ly fly Home where their lit - tle ones anx - ious - ly peep For moth - er to come and
sor - rows that sure - ly must fall to our share If when she sees you ex - haust - ed from strife, A - gainst all the things that are

mp sing them to sleep. E - ven bird mothers and flow'r mothers too, All sing to their ba - bies as I sing to you.
e - vil in life. It on - ly were pos - si - ble once more to hold You close to her breast and to sing as of old.

mp *colla voce*

p *tenderl* Lul - la - by, lul - la - by, lul - la - by low. Sleep, dear, for I love you so, That all thru your sleep - ing My

pp *rit.* watch I'll be keep - ing, And no - thing can harm you I know. Lul - la - by, lul - la - by, lul - la - by low

pp *rit.* *ppp*

MARY DEVERE

GOD KEEP YOU

A good short song; to be sung in declamatory style, with much freedom of tempo.

JAMES R. GILLETTE

Lento

God keep you, dear-est, All this lone-ly night:— The wind is still— The

moon drops down be-hind the west-ern hill; God keep you safe-ly, dear-est,

till the light. God keep you, nay, be-lov-ed

a tempo

Soul, how vain, How poor is pray'r!— I can but say a-gain, and

yet a - - gain, God keep you ev'-ry time and ev - - 'ry where.—

poco accel.

Does Home Sickness Produce Musical Art Works?

By Edwin Hall Pierce

The great Bohemian composer, Dvořák (see articles in THE ETUDE for November, 1919), spent several years of his life in America, being employed at a high salary by the National Conservatory of Music, in New York. During this period, in the opinion of competent critics, he surpassed all his own previous work as a composer and also gave a great impetus to composition by native American composers, both by his work as a teacher and the inspiration of his example and personality. Notwithstanding this fact, and, in spite of his great financial success, he suffered unendurably from homesickness and at last felt impelled to return to his native land, Bohemia (now a part of Czecho-Slovakia).

The Philosophy of It

Why is it that so many musicians seem to have done their best work away from their native land? The examples we have given are but a few of the most striking ones, among many. The first answer which would occur to a practically-minded person is that they had better opportunities for financial success. This is often (though not always) the motive in making a marked change of residence, and may explain the *act*, but not the *results*, for it is unfortunately true in this topsy-turvy world, that the best work is not always the best paid, while often mediocre work, if timely and well-planned to meet the immediate call of the public, produces wealth. Ruskin, in one of his essays, alludes sadly to the fact that St. Stephen did not get bishop's pay for that wonderful sermon he preached to the Jews just before his martyrdom (see the seventh chapter of Acts)—in fact, only stones! The true explanation, then, must be sought elsewhere.

We have alluded above to Dvořák's intense homesickness: such a state of mind is exceedingly common among exiles from home, whether the exile be voluntary or compelled. The reason we do not

hear more of it is because men see each other *when they laugh—not when they cry*. Even the presence of family and friends is not always enough to banish a deep underlying longing for one's native land.

Herbert Spencer, the noted philosopher, felt firmly convinced that in this emotion, coupled with the dreams resulting from it, lay the origin of the belief of savage tribes in a "Happy Hunting-ground," to which the spirits of the valiant and virtuous would be welcomed after death. Picture to yourself a tribe driven, by war, famine or other cause, to leave their original home and make an extended migration. From time to time some poor homesick savage wakes from sleep telling of a beautiful dream of the old home of his childhood; probably when he has finished telling the dream, he adds that some day he means to go back there and will never leave the place. Years go by; meanwhile the tribe gradually idealize the beauties of their hopelessly distant native land, as we all do with what we have loved and lost—it is a place of all joy and perfection, but dim, remote, unattainable—even the road forgotten. The day comes when one of the dreamers sleeps his last sleep. "He has done as he said he would," say his friends—"he used to visit that happy place sometimes when he slept—he said that some time he would go back there and never return to us—now he has gone, just as he said."

But why this digression? Simply because this same feeling of yearning homesickness produces in the civilized man a reaction impelling him to strive for the beautiful, the spiritual, the unattainable—to create something which in its ideal beauty shall hide the sordidness and prose of actual life. Given as a basis the actual and complete mastery of the technical problems of one's art, what more powerful impulse than this could there be to bring the deepest feelings of the artist's nature forth to adequate and complete expression?

*The light that never was on sea or land,
The consecration and the poet's dream.*
—WORDSWORTH.

A Musical Salt Inspector

THE red tape employed by European monarchs of other days to confer pensions upon wornout artists has occasionally led to amusing situations. Often the parliamentary bodies have left no loophole open for the payment of a pension to musicians, and they have been appointed to positions of a more or less perfunctory character, which have carried with them a small salary. For instance, Johann F. Reichardt, who was the musical director for old Frederick the Great, found himself after his dismissal suddenly appointed Imperial Inspector of the Salt Works! This

surely was an odd position for a man who had composed numerous Italian and German operas, a Passion, seven Symphonies, fourteen Concertos and fourteen Sonatas. Reichardt, who was born in 1752 and died in 1814, was most famed for his songs. It is said that he was a very capable man and made a very good salt factory inspector. He was, however, notoriously jealous of his competitors, and this, together with vanity, made him many enemies. Mendelssohn was a great admirer of Reichardt's works, now, alas! long since forgotten.

Quaint and Curious Musical Facts

Bell ringing is an art little known on this side of the Atlantic. In proportion to the population, we have so very few chimes in America as compared with England, Russia and Belgium, that we know next to nothing of the skill of the expert ringer. In England there have been many societies of bell ringers, the most famous being known as "The Ancient Society of College Youths." This was founded as far back as 1637, only seventeen years after the English settlement at Plymouth, in early American Colonial days.

The greatest music-printing house in Europe (C. G. Röder) was established in 1846 by one man, with one working as-

sistant. It eventually furnished employment for thousands.

A One Note Band is certainly a curiosity. In Russia there are bands composed of performers upon horns which are capable of producing only one note or tone.

It is said that Schubert was one of the finest of all examples of intuitive musical knowledge. One of his first teachers was a skilled musician named Ruzicka Wenzel, a Moravian, born in 1758. After he had been teaching young Schubert a short time he said: "He knows everything already—God Almighty has taught him."



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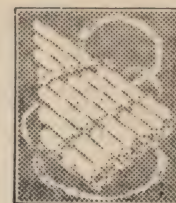
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Points for the Teacher of Singing

By Geo. Chadwick Stock

Be sure that you give your voice pupils a definite working knowledge of the art of singing. Emphasize in the beginning of study the necessity for learning to sing with musical and expressive tone. Be sure that they comprehend, in its deeper significance, that song interpretation is the aim and end of culture of the singing voice. Be sure to impress upon their minds that individuality cannot be left out of the artistic count and still have a remainder worthy of consideration. It is highly important for singers, especially those just beginning their studies, to realize that interpretation comprehends or includes within itself style, finish, individual touch, correct phrasing, pause, accent, color and shading, and dramatic demands, in great and ever-changing variety. They must also be taught that in singing, as in other branches or fields of musical performance, time and rhythm are veritable cornerstones, and that their absence in song destroys the strength and charm of melody. Intelligible utterance of English, the mother tongue of the United States, should be insisted upon. When the student of song can sing intelligibly and creditably in English, then take up other languages if he chooses to do so—not before. It must be remembered that clear pronouncement of words is a great aid in illuminating tone, because indistinct enunciation blurs a singing performance of any kind.

* * *

A course of study in vocal culture may be rated as of the highest æsthetic and educational value for a number of reasons:

It lays the foundation for a good speaking as well as singing voice.

It meets with the hearty approval of

parents and all others interested in the well-rounded development of young men and women.

It starts many a youth on his way to a lucrative position in life.

Voice culture does for the throat, lungs and voice what gymnastics do for the general health of the body.

The conversational quality of the voice is improved; it becomes more attractive to the ear by the introduction of a greater play of inflection, richness and fuller resonance.

It will induce the habit of speaking with clearness, intelligibility and finely modulated tone.

It is educational in the broadest sense, because it establishes the closest and most sympathetic relation between the brain and the heart.

There is no purer or more delightful music than the human voice in song, none more wholesome, none that so reaches the soul.

* * *

Tones may be good as to clearness, intonation, power and volume, yet if they be not well poised and correct in their flow, it will not be possible for the singer either to begin or end them with desirable and satisfying grace and smoothness. Tone cannot be of the utmost beauty when there is the slightest rigidity of throat action or conscious over-tension in any part of the body.

* * *

NOISELESS BREATHING DESIRABLE

Avoid labored, strenuous breathing in singing—breathing that can be heard. Such breathing dries the delicate membrane of the throat and larynx and after a while causes hoarseness, which easily

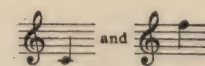
leads to irritation and then to inflammation. The air we take in is usually dry, and should as much as possible be inhaled through the nostrils, and as a rule not too rapidly. When it returns in the form of sound, it is surcharged with moisture and so does not dry the throat. Comparatively few singers and speakers understand the above matter and so become addicted to chronic hoarseness. Clergymen are among the greatest number of voice-users who are crippled by vicious breathing.

THE MANNER IN WHICH YOUNG VOICES SHOULD BE DEVELOPED

The voices of young singers, particularly girls, are harmed more through the excessive singing and exercising of the extreme upper tones than by any other one cause. This common fault has proven the undoing of many a promising young singer. The first procedure in training a singer is to establish ease, poise and quality. This cannot be obtained on loud or high tones. The first exercising must be on the medium and lower tones, or, in other words, in that part of the voice which sings easiest at the outset. The instructor is always to be guided in the training of voices by the vocal conditions as they exist. No matter what the conditions are he should endeavor to make them better. If the conditions are naturally poor—as they frequently are—the first consideration should, of course, be to correct vocal action.

At all times vocal training must be of a kind that does not permit of forcing—or, as is said in playing golf, no pressing. It can be laid down as a general

rule that all singers should first acquire correct tone-production on tones between



This range would, of course, vary according to the kind of voice. When correct development has been brought about within this comfortable range, the tones below and above will come easily and can then be more safely exercised.

QUESTIONS

I find it necessary, with periodical frequency, to take inventory of my stock in trade as a teacher of singing. I demand an answer to the following questions:

Are you making your best effort with every pupil?

Are you continually alive to your own progress in the art of song?

Are you on the alert to find out what reputable vocal teachers are doing in other sections of the country?

Do you read the various articles on singing that are continually appearing in THE ETUDE and other musical periodicals?

Do you inform yourself of the work being done in the field of instrumental music?

Is the work of teaching voice less or more interesting from day to day?

Are you in this work merely as a means of livelihood, or are you constantly strengthening your hold on the feeling and belief that everything that we do must somehow be of help in raising the standard of human thought and action?

Shaping the Mouth, Throat and Tongue in Vocal Practice

By Stanley F. Widener

THE crucial point in every correct method of voice culture is the means which it uses for starting the voice on the road to the correct action. Shaping the mouth is undoubtedly the most important factor in giving form to the voice. As one writer has said, "It is as the mould in the sand which gives form to the casting."

By appealing to the mind through the eye, aided by the mirror, we may comprehend better the law of shaping, which applies to the tongue, lips and chin. The greatest freedom of action of these organs must be comprehended and acquired. As these organs, like all others, lack the power of moving themselves, we must go to the seat of action, which is the mind.

To realize the ideal in pronunciation the technical processes must become automatic, so that neither singer nor hearer is conscious of them. The tip of the tongue must be thin and extremely ac-

tive, but should never curl up; when not in use it should touch the lower gums. It must fall easily into a furrow when its initial effort is over.

The lips must always be flexible, for only in that condition may life be infused into the tone; they are the final cup-shaped resonators through which the tone must pass.

Every vowel, every word, every tone, can be colored as by magic by the well-controlled play of the lips as they open or close more or less in different positions.

The jaw must drop by its own weight and is never set. The comfortable state known as "yawning" best exemplifies the right feeling whenever the action of the jaw is required.

Through study of the following table of vowels the pupil will find help in the correct use of lips, chin and jaw in singing.

All medium voices should use the

chord of C, E, G, beginning on middle C. All high voices should use the tones of this chord beginning on the E, G, C, immediately above middle C. Sustain each tone at least fifteen seconds. The consonant endings of the following words should be accentuated.

O as in MOAN. Chin dropped, lips rounded and slightly pouting

OO as in MOON. Chin forward, lips protruded, nasal quality.

A as in AH. Lower jaw dropped, lips normal. Enlarge cavity in back part of mouth by lowering base of tongue, as in yawning. Corners of mouth drawn slightly back.

E as in BREEZE. Chin forward, lips in a smiling position, showing tips of upper front teeth. Seek for a decided nasal quality, but avoid the twang.

A as in THAT. Jaw dropped very low, throat wide open.

A as in FAIR. Pronounced Fay-r, chin

and base of tongue lowered. Soft palate raised.

I as in MIGHT. Jaw dropped. Combine the "i" with the vowel "ah."

O as in COME. Jaw loose. Permit the sound of "K" to precede this vowel.

U as in YOU. Chin forward, lips protruded, but not rounded, corners of mouth closed.

E as in END. Very nasal. Lips in same position as in FAIR.

I as in WILL. Nasal quality. Lips in same position as O in COME.

OY as in JOY. Lips rounded as for O in MOAN. Lips freer. The first sound of this diphthong is broad A. OU as in THOU. Base of tongue lowers freely. At the close of this tone lips move around the teeth.

Systematic daily practice should be the aim of every pupil. The morning hours are always the best for any mental work. All vocal work should be done in private, so that nothing may distract the mind.

Nature's provision for the guidance of

the singer's vocal organs is the singer's own ear. The pupil must learn to hear the quality and pitch of each tone with the inner ear, before he can hope to demonstrate right quality.

Thoughtful pupils learn very early in the study that almost any type of tone which the ear demands of the voice can be produced in this natural manner. Tones expressive of joy or sorrow, harsh tones or tones of beautiful quality, loud tones or soft, just as you will.

Some of the most delightful results accrue from this mental discipline; such as composure before an audience, banishing the fear of failure, and the ever-abiding satisfaction of a consciousness that the Divine power to reflect perfect tone will not desert us.

Since in right singing we sense none of the various activities of the cartilage muscles, ligaments and tendons that belong to the physical, let us direct our whole attention while practicing, to the sensations of Divine control which are the only ones we can become aware of.

The paramount duty of every singer is to learn to hear himself and to sing in such a way that he can always so hear.

The Action or Touch of the Breath

If Felt at All, Should be Felt on the Tone or Resonance, Not on the Throat or Vocal Cords

THE above heading to this brief article relates to an idea which has proven of value to me in my singing and teaching. Like many of the various other expedients used by singers in their vocal practice, it is a bit difficult to grasp this idea and make it applicable, but once understood it will prove a great help. Let me try to explain the matter:

In singing, the breath flows up from the lungs, through the trachea and, passing through the glottis—the opening or slit caused by the near-coming together of the vocal cords—lightly touches or caresses their inner edges, somehow causing them, we believe, to vibrate with extreme rapidity. As a result of the contact of the breath with the inner edges of the vocal cords, sound waves are engendered, whose tone is determined, as to pitch, by a fixed number of vibrations per second.

In correct singing the singer is never conscious of what the breath or throat does. In correct tone production the play of the vocal cords is thought-like in quickness and thought-like in multi-form responsiveness of action to the ever-varying impulses of the will. Now then: With the total elimination of consciousness of all throat action (which, of course, includes the feather-like lightness of touch or pressure of the breath upon the vocal cords) the tone becomes a thing apart from the source from which it actually springs, which is within the larynx.

The touch of the breath, if felt at all, is not upon the throat or vocal cords, but upon the tone, or on the resonance or in the resonating chambers.

As you read this hum a tone and you will instantly get the feeling or sensation alluded to, the one of feeling the forward high touch of the breath on the tone or note sounded. Notice that the throat, the larynx, the tongue and all breathing muscles are not in the slightest degree felt in action. This is as it should be. The singer who gets hold of this idea and puts it into practice will find his tone becoming greatly improved in the qualities that make for utmost attractiveness. Besides this, he will be able to sing without feeling any throat exhaustion or causing hoarseness or irritation, conditions which are frequently the aftermath of incorrect singing.

Vignettes of Great Singers

JEAN AND EDOUARD DE RESZKÉ

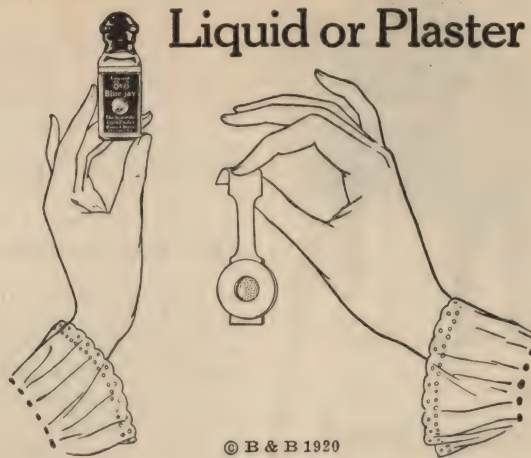
(Pronounced Zshon and Ed-oo-ard duh (like u in dug) Res-kuh)



THESE two brothers were for many years the men singers of the operatic world. Jean, the elder, who now teaches in Paris, was the beau ideal tenor, with a wonderful voice and a very attractive stage appearance—and good looks are almost as needful to the tenor as to the soprano in opera, if not more so. His voice was of the dramatic type of tenor, robust and powerful. Jean—or to give him his baptismal name, Jan Meczislaw—was born at Warsaw in 1850. His mother gave him his first lessons, and at the age of twelve he sang solos at the Cathedral there. As he grew older he studied with Ciaffei, Cotogni and Sbriglia. His debut was at Venice in the rôle of "Alfonso" in *La Favorita*. In the same year he made his London debut in the same part. After this, though his success was assured, it was not notable. Some points he lacked and these he set himself by hard work to acquire. Later, under his own name, he sang at the Theatre Italien, and again in Paris, taking the part of "John, the Baptist" in Massenet's opera, *Herodiade*, with such power and beauty of tone and such fine dramatic action that the composer got for him a position as premier tenor at the Academie Française, where he sang for four successive years. Until about ten years ago Jean de Reszke sang here in the United States part of every season. In 1904 he was obliged to cancel his operatic engagements because of illness, and he has since retired.

His brother, Edouard, was one of the most famous basses of his time. Like his younger brother, he possessed a ringing, powerful and beautiful voice and a fine stage presence. Edouard was born at Warsaw in 1855 and his "big brother" Jean was the first to give him lessons in singing. His later teachers were Ciaffi, Steller and Coletti. He began his operatic career in 1876 as the "King" in *Aida*, in Paris. After singing in Paris for two seasons, he went to Italy, where he made a distinguished success, and later he was engaged to sing at the French Opera. He made tours with his brother in America as well as in England and on the Continent. Later he taught in London. He had amassed a considerable fortune, but the great world war caught him in its disastrous tide, swept away his estates and his fortune in Hungary, and reduced him to such poverty that he sought refuge in a cellar, lacking food and clothes and undergoing such hardships that he died in his war-wrecked country in June, 1917.

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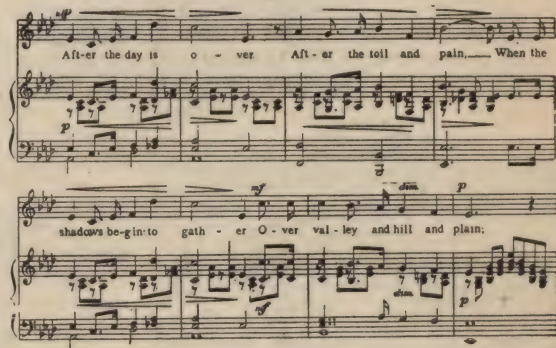
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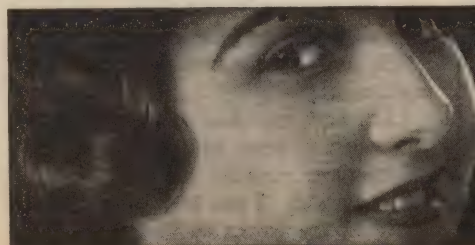
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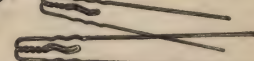
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Italian in Vocal Exercises

By Edith L. Winn

CONVERSATIONS with prominent teachers have led me to believe that there is much dispute concerning the nature of first exercises in voice building. To place tones well, one must first associate liquid sounds with vowel. Nothing can take the place of *la, lay, le, lo, loo*, slowly sung on one note, with a slight stress on the *l*, the tongue at its tip being placed against the roof of the mouth just back of the upper teeth.

A teacher asserts that there is nothing better than Italian syllables and Italian words in the early stages of voice work. He, therefore, uses simple Italian songs with beginners. He also gives Italian syllables in vocalises.

To a query as to why he chooses the songs of Salvator Rosa in preference to modern English ballads, he replies: "I can do better tonal work through the medium of the Italian language."

I recall studying the songs of Lotti, Salvator Rosa, and other Italian composers with Signor X—, who was much opposed to the use of English in voice building, as well as in the formation of a perfect legato. It was, therefore, with considerable reluctance that the Signor admitted the possibility of Italian opera being sung in English, under the present arrangements of Mr. Savage. The Italian is so musical a language that tones are undoubtedly more easily and correctly placed through its medium than through that of the English language.

Now the student may ask how he is to master the Italian without lessons in Italian. He is simply to learn his Italian syllables from the voice teacher. If he can study Italian with a native, so much the better. As to accent, that is an easy matter. Take the songs of Salvator Rosa. They should be sung in Italian, otherwise the euphony of the words is lost. Our friends may think it in bad taste if we sing in Italian, but our friends are not to be considered in voice building work. When the time comes, we shall sing English for them much better because of the Italian which we have used in daily exercises.

The Russian language is very musical. I have heard among musically inclined but untrained Russian men, beautiful, clear and resonant tones. The voices were naturally well-placed because the language favors tone production. So it is among the Italian singers, to a great extent. One must believe that Caruso had,

first, a fine vocal organism and, secondly, a beautiful language as the medium of expression. Why, then, should he not sing well?

One should be as careful about consonants as vowels. Some teachers use such exercise as *l, m, n, r, zed*, sung slowly on one note.

Speak and sing from the lips is a good rule.

Good exercises for students who do not naturally place the tone forward and utter consonants well are these:

na, na, na, na, na, (on one note.)
va, va, va, va, va,
za, za, za, za, za,
fa, fa, fa, fa, fa,
re, re, re, re, re,
tha, tha, tha, tha, tha.

An excellent exercise for a pure singing tone is *see, you, o*, sung lightly with the tone forward.

Two pupils of the same teacher sang at a recent concert. The first placed her tones well forward, and she enunciated very distinctly. The second had a smooth voice, but her tones did not carry well, and she articulated badly. On inquiry, I found that the first pupil spoke very distinctly, and also placed her tones well forward because of naturally good physical conditions. The second pupil had a thick tongue, and the muscles of her throat were naturally tight. Added to this, she suffered from catarrh of the head, thus making the resonance cavity less perfect.

The teacher is working with the latter pupil, using Italian syllables. She believes in Italian as a means of cultivating resonance and beauty of tone. Great artists have a beautiful tonal concept. The teacher cannot give the pupil a beautiful tone, though she may lead the pupil to place tones well. Tonal work on the piano is not absolute. Some pupils play from the start with a beautiful tonal sense. We can make conditions for obtaining tone. The pupil must be able to *think tone*. Some one asserts grooving exercises are more suitable for good voice production work than exercises on single tones. I would suggest, therefore, seconds, thirds, fourths, etc., as outlined by Giraudet and others; also, the grooving exercises of Bonaldi, using *lo* or *loo* or *la*.

Grooving is the carrying of a head tone over to another tone so as not to interfere in the slightest degree with resonance or correct placement of tone.

Rossini's Vitriolic Repartée

HERE is a new bit of vitriolic repartée attributed to Rossini, who was the greatest wit of all the masters, but, alas! times one of the most biting! Rossini was passing down a street in Paris when he met Meyerbeer, who was forever bragging about his accomplishments and his busy life. They were cordial enemies, to say the least.

Rossini said to him:

"Eh, bien, cher maitre, que faites-vous maintenant?"

(Ah, now, my dear master, what are you working upon at this time?)

Meyerbeer replied:

"Correcting. I am *correcting* so very many of my works as they come from the printers. What are you doing?"

"Effacing. I spend my time *effacing* my masterpieces."

On another occasion, according to Felix Moscheles, Rossini met Meyerbeer, who inquired:

"How is your health, dear Maestro?"

"Shaky," replied Rossini, gloomily—"very shaky. My digestion—you know—my poor head—Alas! I am afraid I am going down hill!"

Rossini went on a few steps, and a friend who had overheard the conversation asked:

"Dear master; how could you tell such a falsehood? You are not ill. You were never in better health."

"True," replied Rossini, unabashed, "but think of the great pleasure such news brought to Meyerbeer!"



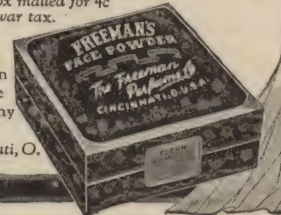
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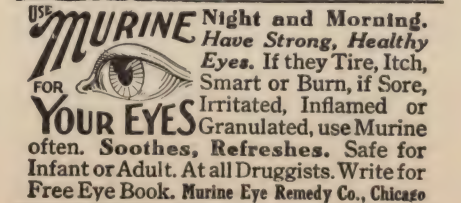
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Conducted by ARTHUR DE GUICHARD

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Make your questions short and to the point.

Questions regarding particular pieces, metronomic markings, etc., not likely to be of interest to the greater number of ETUDE readers will not be considered.

Q. I read music at sight very readily, but the more I read the less I seem able to memorize, so much so that my memory seems to be failing me. I am nineteen. To which should I devote the most study: to the reading of new music or to the memorizing of old pieces?—M. R. C., Marieville, R. I.

A. Most probably, because you read so easily, you have not taken the trouble to learn by heart; the habit of much reading has grown upon you to such an extent that you have not exerted your memory, with the result that it does not respond or retain. Reading at sight is an essential, but not to the exclusion of memorizing. Indeed, it were better to exercise the memory adequately than to read so well. Too much stress cannot be placed on the importance of playing from memory, even from the earliest lessons. Discontinue your reading of new music for a time, until you have committed to memory several of your good "old pieces." After which you may read in moderation, provided you memorize something each week.

Q. Which composer's works would you advise me to study in order to acquire a deep insight into the use of the pedal?—R. L. Brooklyn, N. Y.

A. The compositions of Chopin, without doubt. A close examination of his works will furnish all necessary instruction for the proper use of the pedal.

Q. I have been studying piano playing for eleven years and play Mozart and Beethoven, as well as some Liszt and Chopin; but my playing does not give the pleasure it should—not even to myself. In each composition I attempt there always seem to be passages which are beyond me; they become blurred, have false notes and an absence of expression. Yet I practice them all regularly. What must I do to acquire greater accuracy and facility?—PUP, Chicago, Ill.

A. It seems very evident that you never completely mastered technic before launching out into too difficult works. Where technic is wanting inaccuracies will obtrude themselves and the interpretation will suffer with the execution. Always play pieces well within your ability. Do not attempt anything without sufficient technic. Examine your piece for the difficult passages and make technical studies out of them. Remember that it is far better to play a simple piece perfectly than to rattle through a difficult composition, sowing your wrong notes all along the keyboard. Practice your technic daily, but without overdoing it; then play only such pieces and studies as are well within your power.

Q. Is it impossible for some singers to obtain a head tone? I have been taking "voice" for two years and my teacher claims that I have a robust tenor voice; but A, first line above the treble clef, seems to be my limit, and that sometimes impossible. My teacher dwells on head tones, but it seems impossible for me to get one. What can be the trouble?—M. A. DI L.

A. Any answer depends upon what is meant by "head tone." The various words used (misused) to designate the so-called "registers" of the voice are so inadequate and misleading that it is frequently impossible to understand just what is intended. In the present instance, does the inquirer mean the falsetto voice, or that head resonance which enters so largely into the "covered" tones and into the *voce mista* (mixed voice)? If the latter be understood, the answer is plain: it is not impossible for singers to obtain a "head" tone. If the inquirer is unable to do so, the fault must be either wrong instruction by the teacher, or want of comprehension by the pupil. If the "falsetto" be meant, the answer is also plain: some singers, for one of various reasons, are unable to produce "falsetto" tones. By the way: when this robust tenor speaks of singing the A of the "first line above the treble clef," he really means the A of the treble second space, the male voice being an octave lower than the female. The clefs are used to determine absolute pitch. The G clef (also called "treble clef") determines the high G of the tenor voice; the A in question is the note above it.

Q. I have a good soprano voice, but have been told that it is too "breathy." I would like to know what is meant by this term?—P. S., Council Bluffs, Iowa.

A. In singing, every atom of breath should be used in generating tone. When a note is attacked with too great breath pressure, or it is badly "placed," or the lips are drawn horizontally towards the corners, or various other reasons, more breath escapes than is necessary for the perfect tone. That breath escape is heard with or around the note—like a note in a fog, of greater or less

density. The tone is heard accompanied by a breathy, rustling sound, which is termed: foggy, breathy, wheezy, etc., according to the amount of the escaping breath. To remedy this defect: assume an accurate mouth attitude for the vowel pronunciation; begin the note *very softly*—a mere breath, then increase the power by a rapid *cresc.* until the good, round quality is attained; sustain the note at that strength, but *never with full voice*. Do not attempt to sing with force, until the perfect quality is attained; *Quality first*—power will gradually grow from it. Let the shape of the mouth be perpendicular rather than horizontal (to avoid those pronounced corners of the outspread lips)—like an egg standing on end *O*, instead of lying down *O*.

Q. Who are the chief exponents of what is popularly termed "the modern French school"?—MISS MIDDLETON, Reading, Mass.

A. In alphabetical order: Alfred Bruneau, André Caplet, E. Chabrier, E. Chausson, Claude Debussy, Paul Dukas, Henri F. Duparc, Gabriel Dupont, Gabriel Fauré, Alexandre Georges, Vincent d'Indy, Charles Koechlin, René Lenormand, Léon Moreau, Maurice Ravel, Albert Roussel, Samuel Rouseau, Camille Saint-Saëns, Florent Schmitt, Déodat de Severac, and Henry Woollett.

Q. In this country, far from yours, it is always with great interest that I turn to the Question and Answer Department. I have long endeavored to learn if the young French school of composition has produced any works in the form of sonatas. Can you assist me with a list of the most notable, if any such exist?—H. B., Auckland, N. Z.

A. The following is a list of the most remarkable sonatas of the "young French school" as they appeared before the war, from 1900 to 1914. There have been others, but these are the most noteworthy: 1900, sonata for piano, E flat, Paul Dukas; 1901, sonata for piano and violin, op. 13, Alberic Magnard; 1904, sonata for piano and violoncello, Guy Ropartz; 1904, sonata for piano and violin, op. 59, Vincent d'Indy; 1907, sonata for piano and violin, Guy Ropartz; 1907, sonata for piano and violin, G. M. Witkowski; 1907, sonata for piano, op. 63, Vincent d'Indy; 1908, sonata for piano and violin, Albert Roussel; 1911, sonata for piano and violoncello, op. 21, Alberic Magnard. Among these it will be noticed that there are only two for piano solo: one by Vincent d'Indy (op. 63), the other by Paul Dukas (E♭). While the palm must be awarded to the Dukas sonatas, they are both works of genius, not so much from a virtuoso point of view, but as giving expression to the very "soul of music"—emotion.

Q. Waltz time and march time would be the same number on the metronome as common time, would they not?—(Same Inquirer.)

A. The question is both obscure and involved. Waltz time is triple time, march time is duple time; that is to say, in the former the accent occurs by threes and in the latter by twos. Common time has nothing in common with waltz time, unless the entire measure (1-2-3) be played quickly to one beat of common. The "number" is merely a mark or sign, used in all kinds of combinations, even as a letter in spelling may serve for an infinite number of words. It can be applied to any length note (whole, half, quarter, eighth, sixteenth, etc.) and to any kind of movement (largo, allegro, presto, etc.) and to any kind of time.

Q. A polka should always be played quite fast, should it not?—(Same Inquirer.)

A. The polka is a brisk dance movement; how fast it should be played, however, depends upon the desire of the dancers, or of the solo performer.

Q. What does the word "capp" in music mean?—(Same Inquirer.)

A. Invent, improvise, "make-up."

Many of the questions, in the foregoing string of questions from the same inquirer, are of so elementary a nature as to seem unnecessary or superfluous. Any competent teacher could supply the information. As, however, in many instances, the inquirer is studying unaided, THE ETUDE considers the questions *au sérieux* and shows its sympathy with any inquirer after musical truth by answering the questions, despite their elementary nature.

Q. What is an episode?—R. B., Providence, R. I.

A. An episode is a passage which occurs between the different appearances of the subject in a sonata, symphony, etc.

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The Beginnings of Instruction in Organ Playing

By George Henry Howard

THERE are few organ teachers, if any, who would not agree with the writer in declining to allow a student to begin organ lessons unless the prospective organ pupil had previously had at least two years of thorough, systematic training in piano playing. It is very desirable that all teachers of the organ should agree on this preliminary two years, at least, at the piano, in preparation for the organ.

THE SPECIFIC PREREQUISITES FOR ORGAN LESSONS

To be more specific, the following forms of mental and technical equipment are absolutely necessary before beginning any work with the king of instruments:

1. Knowledge of musical elements, notation of melody, harmony and rhythm.
2. Knowledge of all major and minor scales and ability to sing the same in any required form without accompaniment, also to play the same unhesitatingly.
3. Ability to sing at sight any melody of moderate difficulty without accompaniment of any kind.
4. Knowledge of all intervals, and ability to sing any required interval.
5. Knowledge of all common chords and dominant 7th chords, and ability to play any required chords of these classes.
6. Ability to play chord phrases; not only cadences, but other chord phrases also.
7. Memory of music sufficient to play, at will, at least a dozen selections in a genuinely expressive manner.
8. The ability to write, in correct notation, music which has been heard.
9. The ability to read at sight second-grade music.
10. The ability to read simple vocal scores at sight, such as hymn tunes in score and easy part songs. (To play these from the score at sight requires special training, which belongs to the work of the second year of pianoforte instruction, which, however, many piano teachers of supposedly high rank do not know how to give. The responsible organ teacher ought, however, to require this kind of preparation and thus make sure one very important fundamental preparation for good schooling in organ playing.)
11. The music conceiving (planning of melodies, harmonic phrases, rhythmic schemes and so on) which may go to make up the beginnings of musical origination. This music thinking is of vital importance.

It should be observed that this last requirement is not necessarily dependent on natural gifts or "musical talent" so called. It is a matter of intelligent devising and careful adaptation. It is also a matter of musical sense which the careful teacher can develop in the large majority of his pupils. It is not dependent on any musical originality, but solely on a suitable regard for

the underlying principles. (The outlines which I have presented in my *Course in Harmony* provide for this work in a practical, usable way.)

To this list of more or less exercises for common requirements, two or three others should be added.

12. The harmonizing of melodies. Only the simplest tasks of this nature are practicable in the second year.

13. The melodizing of plain chord phrases. To add melodic features judiciously to plain harmonies is a pleasant, instructive, and musically useful exercise.

14. Discriminative studies of finger successions, analytical and constructive; learning to plan suitable fingering for passages, chords and chord-phrases; learning to realize accurately and quickly the fitness or unfitness of printed fingering; marking the fingering for regular and exceptional passages and peculiar situations.

These fourteen requirements will make a great deal of work for the faithful student for a period of two years.

THE ESSENTIALS OF THE YOUNG ORGANIST'S FOUNDATION WORK

So much for the pre-requisites; now let us note the essentials of good foundation-laying for the young organist's study and practice.

1. Attentive and alert faculties.

The organ is such a large and complicated instrument that it is impossible to make even a good beginning in playing it without very close attention and very active mental effort. Both teacher and pupil must be thus alert, wide awake and deeply earnest. The teacher's mental condition will instantaneously affect the pupil.

Every live teacher has some purpose, some specific and exact plan for each lesson, or possibly for a series of three or four lessons, or a dozen lessons. But a morning comes, perhaps, when the pupil appears with a very small fraction of the required work done, or the result is too superficially done to be of any avail.

The teacher must be ready in a moment with some radical remedy; here is where alertness and endless resources count for much. A moment of indecision or perplexity on the part of the teacher at such a time will in many instances occasion a loss of alertness or earnestness on the part of the pupil.

The teacher's well-laid plan for that lesson is upset; another plan must be formed instantly. Thus the lesson is rescued from possible loss of time or perhaps dullness and lack of interest and instead made useful, inspiring and instructive.

2. Constant interest.

Attention and alertness are not enough in most instances; the teacher's aims must go beyond these mental conditions and awaken those desires for skill and knowledge, as well as pleasure in the work, which produce an abiding interest and a keen zest in the labor and study.

PLANS OF INSTRUCTION

Temperaments, mental capabilities and physical powers are so unlike in different pupils that no one plan of instruction will suffice. Most teachers need a number of plans held in readiness for adaptation for these widely differing talents or capacities at different periods.

In passing, it may be observed that the teacher who uses the same book for elementary lessons month after month and year after year will grow weary of it; the result of his experience will be more or less deadening. The teacher's own musical pleasure in his work should not be overlooked; it should be earnestly cherished.

There are good books in ample variety for beginners, so that a judicious organ teacher can scheme out many good plans with the aid of numerous useful organ studies in sheet form.

There can never be one "best book" or "best set of studies." Musical capacities and temperaments are too unlike to admit of such a possibility; therefore a teacher needs several books and many sets of studies.

THE FIRST LESSON AT THE ORGAN

The first lesson will never be twice alike for a score of beginners, but the following outline will serve for an example of one way among many. It will usually, however, consist largely of instruction and scarcely at all of playing (unless a little may be needed for illustration of the touch, and, perhaps, a little for training the pupil to listen to organ tones).

Let us assume that the lesson is at an instrument of three manuals and from 30 to 50 registers.

But it is well that the first attention should not be given to the keyboards, but rather to the pipes. It is needful, for immediate use, that the student form an idea of this great instrument as, really:

First—A four-fold instrument; a combination of four organs in one. It is also,

Second—A combination of many sets of pipes standing up in rows like trees in an orchard; some rows of apple trees, some of pear trees, some of plums, and so on, all very orderly. Some of these rows, or "ranks" as they are called (referring to ranks of a military company), belong to the first organ (400 to 800 pipes in an organ of this size), others to the second organ, others to the third organ, and others to the fourth organ. The first three organs, or more strictly, divisions of the whole instrument, belong to the three keyboards ("manuals") for the hands; the fourth keyboard is for the feet. They are called, respectively, beginning with the highest and farthest away from the player, the Swell Organ, the Great Organ, the Choir Organ, and (for the feet) the Pedal Organ.

Certain sets of pipes form a "register" or stop. One of these stops or "registers" is called Open Diapason; another set is called Stopped Diapason (thus referring to open pipes and stopped pipes), another set is the Salicional, another set the Aeoline. These four registers are controlled by "draw-stops" or registers, on each side of the manuals (sometimes, perhaps, also) over them.

These four registers singly, in the Swell Organ, or any two or three combined, are suitable for elementary practice and others should not be used for two or three weeks. Acquaintance with other stops should be gained gradually and not too rapidly.

It is desirable that much of the early practice should be carried on with soft stops for the reason that good habits of listening are thus more easily induced.

Practical Choir Organization

By John A. Van Pelt

PERSONS filling responsible positions in the choir organization should be chosen for their particular talent, not because of friendship or petty politics. In every choir body there are those especially talented in leadership and organization, and it should be the first consideration of the director when organizing to impress his choir with the importance of electing

those to office that fit their duties.

The following is a brief outline concerning the choir officers and committees together with their qualifications and duties. It is understood that the president of the choir and other members of committees have the necessary qualifications of character and personality. The

ideal president is a leader having executive ability and talent for organization. His duties are similar to those of any organization in that he presides at meetings and elections of the choir. By virtue of his office he has great opportunity to further and strengthen the choir work in conferring with the pastor, music committee and director and in suggesting new

activities to the proper choir committees.

The chairman and other members of the membership committee should be good "mixers," of large acquaintance and alive to the situation. This committee is responsible for keeping the choir loft full and in maintaining a well-balanced choir with the proper proportion of singers in each part. One plan is to have the com-

mittee composed of three or four singers from each voice section.

It is an advantage to have members of the social committee who possess talent in some line of entertainment and full of ideas to "keep things doing," always having some social affair, concert or entertainment ahead for the choir to anticipate. Too much stress cannot be put on the social life of the choir. The social committee has a real task assisting in keeping the organization interested and to frequently furnish a variety of entertainment, either as a choir function strictly, or in conjunction with some other society. There are activities possible for the choir which contain the elements of service which, however, can be made to be highly entertaining to the members as well as affording variety in their work, namely: Singing occasionally at hospitals on a Sunday afternoon, or for some "shut in." This is often done at Christmas and Easter; however, bright, cheerful songs are as greatly appreciated at other times of the year by sick folks.

The social committee will find that members of the congregation are usually most happy to furnish automobiles for such deeds of service outside the church. The great secret is to give people worthwhile things to do. When organizing, give everyone something definite to do and hold him responsible.

One person can fill the offices of secretary and treasurer. The outstanding talent needed here is a liking for details. Someone with bookkeeping and type-writing experience. The secretary, besides the usual duties, can be of service in furnishing twice a year lists of names, addresses and phone numbers of active and prospective choir members, these to be given to members of the membership committee, director, and music committee for reference.

With the librarian, regular attendance and knowledge of the hymn books and anthems used, with ideas for system and neatness, are requisites. The librarian should keep a cataloged list of the anthems and the number of copies of each, making a report of the condition and number of copies upon request. Each anthem should be contained in a separate, light cardboard folder, with the name and composer written on the folder's edge so as to be easily read from the front of the music case. He should always take the names of members taking music home for practice and check them up, as the music is returned, to avoid its being lost.

Every choir organization should have the old, as well as new, music gamboled, as this prolongs its usefulness ten times over. The music house you deal with can have it gamboled if you so order in advance.

The librarian should insist that as soon as special numbers are sung they be passed down the line to one side, as designated, so that the librarian can more easily collect them and keep the anthems from getting under foot during the sermon. In case of a vested choir a "choir mother," or a small committee of women, should be responsible for the appearance and repair of the vestments.—From *The Church Choir*.

"Just Keep the Organ Going"

AN organist coming to a new incumbency was told that organ music was desired at a certain place in the service, but his instructions were: "Don't play anything, just keep the organ going." It is time we were more universally rid of this curse, especially as applied to improvising (or attempts thereat).—FRANK S. ADAMS in *The Console*.

Bach's Great Organs

By H. S. MacDougall

THE specifications of the four organs at which the immortal J. S. Bach "presided" cannot fail to be of interest to every organist reader of *THE ETUDE*. Bach was born in 1685 and died in 1750; he went to Arnstadt in 1703, to Weimar in 1708 and to Leipzig in 1723.

The two things that strike an organist of the present day as strange are the large number of pedal stops and the inclusion of so many ranks of mixtures.

ARNSTADT

GREAT:	CHOIR:
Principal, 16 ft.	Principal, 4 ft.
Viola di Gamba, 16 ft.	Lieblighgedackt, 4 ft.
Quintaton, 16 ft.	Spitzfloete, 4 ft.
Gedackt, 16 ft.	Quinte, 3 ft.
Quinte, 16 ft.	Sesquialtera, 4 ft.
Octave, 4 ft.	Nachthorn, 4 ft.
Mixture (4 ranks), 16 ft.	Mixture (2 ranks), 4 ft.
Gemshorn, 16 ft.	
Cymbel (2 ranks), 16 ft.	PEDAL:
Trompette, 16 ft.	Principal Bass, 16 ft.
Tremulant, 16 ft.	Sub-Bass, 16 ft.
Cymbelstern, 16 ft.	Posaunen Bass, 16 ft.
	Floeten-Bass, 4 ft.
	Cornet Bass, 2 ft.

The purist will note with uplifted eyebrows the presence of the tremulant and, according to Hull, Bells (Cymbelstern).

WEIMAR

GREAT:	PEDAL:
Principal, 8 ft.	Gross Untersatz, 32 ft.
Quintaton, 16 ft.	Sub-Bass, 16 ft.
Gemshorn, 16 ft.	Posaun-Bass, 16 ft.
Gedackt, 16 ft.	Violon-Bass, 16 ft.
Quintaton, 4 ft.	Principal-Bass, 16 ft.
Octave, 4 ft.	Trompeten-Bass, 16 ft.
Mixture (6 ranks), 16 ft.	Cornet-Bass, 4 ft.
Cymbel (3 ranks), 16 ft.	
Glockenspiel, 16 ft.	
CHOIR:	
Principal, 16 ft.	
Viola di Gamba, 16 ft.	
Gedackt, 16 ft.	
Trompette, 16 ft.	
Kleingedackt, 16 ft.	
Octave, 4 ft.	
Waldfloete, 2 ft.	
Sesquialtera, 16 ft.	

Again the purist will shake his head over the bells (Glockenspiel).

ST. THOMAS, LEIPZIG

GREAT:	SWELL:
Principal, 16 ft.	Grobgedackt, 16 ft.
Principal, 16 ft.	Principal, 4 ft.
Quintaton, 16 ft.	Nachthorn, 4 ft.
Octave, 4 ft.	Nasat, 3 ft.
Quinte, 3 ft.	Gemshorn, 2 ft.
Superoctave, 2 ft.	Cymbel (2 ranks), 16 ft.
Spießpfeife, 16 ft.	Sesquialtera, 16 ft.
Sesquialtera, 16 ft.	Regal, 16 ft.
Mixtur (6, 8 and 10 ranks), 16 ft.	Geigen Regal, 16 ft.
CHOIR:	PEDAL:
Principal, 16 ft.	Sub-Bass, 16 ft.
Quintaton, 16 ft.	Posaune, 16 ft.
Liebligh Gedackt, 16 ft.	Trompette, 8 ft.
Klein Gedackt, 4 ft.	Schalmel, 4 ft.
Querfloete, 4 ft.	Cornet, 2 ft.
Violine, 2 ft.	
Rauschquinte, 16 ft.	
Doppelt, 16 ft.	
Mixtur (4 ranks), 16 ft.	
Sesquialtera, 16 ft.	
Spitzfloete, 4 ft.	
Schall floete, 1 ft.	
Krummhorn, 16 ft.	
Trompette, 16 ft.	

The Krummhorn suggests that even in the days of the great J. S. B. there were organ builders who imitated the timbre of other wind instruments.

UNIVERSITY OF LEIPZIG

GREAT:	CHOIR:
Gross Principal, 16 ft.	Liebligh Gedackt, 16 ft.
Gross Quintaton, 16 ft.	Quintaton, 16 ft.
Klein Principal, 16 ft.	Flute Douce, 4 ft.
Schalmel, 16 ft.	Quinta Decima, 4 ft.
Flute Allemande, 16 ft.	Declma Nona, 3 ft.
Gemshorn, 16 ft.	Hohl Floete, 2 ft.
Octave, 4 ft.	Viola, 2 ft.
Quinte, 3 ft.	Vigesima Nona, 1 1/2 ft.
Quint Nasat, 3 ft.	Weipfelfe, 1 ft.
Octavine, 2 ft.	Mixtur (3 ranks), 16 ft.
Waldfloete, 2 ft.	Helle Cymbel, 16 ft.
Grosse Mixtur, 16 ft.	Certin, 16 ft.
(5 and 6 ranks), 16 ft.	
Cornet (3 ranks), 16 ft.	PEDAL:
Zink (2 ranks), 16 ft.	Gross Principal, 16 ft.
SWELL:	Gross Quintaton, 16 ft.
Principal, 16 ft.	Octave, 16 ft.
Viola di Gamba, 16 ft.	Octave, 4 ft.
Naturelle, 16 ft.	Quinte, 3 ft.
Grob Gedackt, 16 ft.	Mixtur, 16 ft.
Octave, 4 ft.	(5 and 6 ranks), 16 ft.
Rohr Floete, 4 ft.	

Octave, 2 ft.
Nasat, 3 ft.
Sedecima, 1 ft.
Largo, 4 ft.
Mixtur (4 ranks).
Helle Cymbel (3 ranks).

Gross Quinte, 6 ft.
Jubal, 8 ft.
Nachthorn, 4 ft.
Octave, 2 ft.
Principal, 16 ft.
Sub Bass, 16 ft.
Posaune, 16 ft.
Trompette.
Hohl Floete, 1 ft.
Mixtur (4 ranks).

All stops are of eight foot pitch unless otherwise noted.

It is highly probable that Bach set the combinations on each manual, leaving them undisturbed during the performance of that particular piece. The pedal organ was registered so as to balance the Great organ; it therefore follows that passages in the Bach works that have a pedal part will be played on the Great, and that passages without pedal may go to Choir or Swell.

It will be noted that although the University organ was probably an important instrument, it had no 32 ft. pedal stop; there was one, however, in the much smaller organ at Weimar.

The particulars as to these four organs are taken from A. E. Hull's valuable *Organ Playing*.

Business Methods in Church Choir Work

By John A. Van Pelt

EVERY rehearsal should begin sharply at the time set, even though there may be only a few present. It is a matter of principle. This is the only way for a person or an institution to keep faith with those who are prompt and keep their appointments and the only way to teach those who procrastinate to come up to time. Also bear in mind that the rehearsal hour is for work and not for a social time or an interchange of town talk.

The director is largely responsible here in planning his rehearsal so as to keep his choir too busy and interested for other than work in hand. "Everything is beautiful in its time and place."

There should be from ten to fifteen minutes of absolute silence, in the main auditorium previous to the beginning of a public service. Many people look forward to these few minutes of silent worship as the most pleasant and profitable of the Sabbath Day. Pastors, Sunday School superintendents and leaders of young people's meetings should take this fact into account and should religiously see to it that their respective organizations are dismissed for a fifteen-minute interval prior to the church service. This also gives the choir members sufficient time to put on their vestments, receive any special instructions from the director and be in their positions ready for the prayer and entrance into the loft without the usual hurry and excitement.—From *The Church Choir*.

Ensemble Playing for Organists

ORGANISTS should be proficient in as many branches as possible of accompanying and ensemble playing. In no other way can they gain a sense of rhythm and the general technique of reading music. Constant playing with singers in secular music, and with instrumentalists in chamber music is very profitable. Playing piano in small orchestras is excellent practice in ensemble playing, provided the players are good musicians.

The great French organists all have a complete knowledge of the orchestra, gained from composing in the larger forms, requiring an orchestra. Some of them have had experience playing in an orchestra. We find organists playing tympani and other percussion instruments in conservatory orchestras.—FRANK S. ADAMS in *The Console*.

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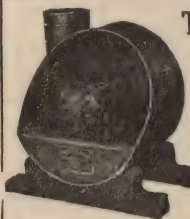
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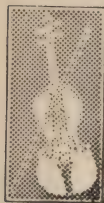
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Edited by ROBERT BRAINE

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Absolute Pitch for Violinists

A CORRESPONDENT writes to know whether it is necessary for a violin student to have the gift of "absolute pitch," in order to rise very high in the profession. First, let us consider the capacity of the ear to recognize tones by their pitch. "Absolute pitch" is the ability to name a note in the musical scale by sound alone, without having previously heard a tone, the name of which is known, from which it could be calculated. For instance, the possessor of the gift of absolute pitch can name the tones struck on a piano or other instrument in the next room, or when blindfolded. Or he can hum any tone in the scale without having heard that or any other tone from which he could calculate it.

"Relative pitch" is the faculty of finding any tone after another known tone has been given. For instance, if the tone C is struck on the piano and the person undergoing the test is asked to find A flat or F, or any other tone in the scale, and can do so successfully, he is said to have the gift (or the faculty achieved through training) of relative pitch. A person singing at sight must have relative pitch, but not necessarily absolute pitch. In the same way, to make good progress a violin student should have the faculty of relative pitch. If he hasn't it, he is liable to play all manner of false intervals without knowing it. It is, of course, an advantage for the violinist to have absolute pitch also, for such a player will infallibly play in better tune, and one cannot have too sharp a faculty in violin playing for recognizing musical sounds. However, I have known many successful violinists who had not the gift of absolute pitch, or at least to only a limited extent.

The gift of relative pitch is quite common, but that of absolute pitch is comparatively rare. I had quite an interesting example of the gift of absolute pitch in my immediate family. At the age of eight my little son, now a successful com-

poser, could name any tone by name, or the names of the notes composing any chord, when struck on the piano or other instrument, without having previously heard any known tone struck. He was able to do this in the entire compass of the instrument, from the lowest to the highest note. I conducted many interesting tests, to learn the extent of this natural gift. When asked to sing any tone by name, immediately on awakening in the morning, before he could possibly have heard an instrument of any kind, he was able to do so, and on comparing the tone with an instrument, it would be found invariably correct. At a concert he could name the tone any singer had just sung, or which had been played on an orchestral instrument, or he could name instantly the key in which the orchestra was playing, even in the most difficult or involved passage. Questioned in regard to the matter, he said the name of the tone or tones being struck seemed as plain to him as if he had been asked the colors of various articles. This faculty had never been cultivated in the slightest degree, but was a purely natural gift. It seemed strange to him that everyone should not be able to recognize tones by name as readily as he could.

The gift of absolute pitch in its highest perfection indicates a deeply sensitive musical nature, and usually indicates great talent. There are many instances on record, however, of eminent instrumentalists and composers who did not possess it. Some of the great musicians possessed it to a really wonderful degree. One of the great violinists—whose name I cannot at the moment recall—when he was a boy called to see an eminent violin teacher, whose pupil he wished to become. The teacher was entertaining some friends at a banquet, which was being held in honor of some musical event. He directed his servant to show the boy into the dining-room. The boy was somewhat dazed at the bright lights and festivity,

and looked expectantly around at the company. "Well, my boy," said the host, "you would become my pupil, would you? Well, you know a violinist must have talent. Now, what note is this?" and the host tapped a wine glass, partially filled with wine, with a fork. "C sharp," instantly responded the lad.

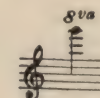
Then the violin teacher went around the table, striking the various glasses of the guests, which, being filled to a greater or less extent, gave different tones when struck by the fork. The lad not only named each tone correctly, but when the tone given forth was slightly lower or higher than the true tone, told how much flat or sharp it was. This extreme sensitiveness of ear so struck the violin teacher that he at once arranged to instruct the lad, who became his favorite pupil, and, later on, one of the most eminent violinists in Europe.

The faculty of relative pitch can be cultivated to a great degree, as is evidenced by the fact that a major portion of a sight-singing class learns to sing well at sight without the aid of an instrument. Anyone who can sing well at sight has the faculty of relative pitch. Absolute pitch seems to be more of a natural gift, and it is claimed by some authorities that it cannot be cultivated. In this I think they are wrong, since the great majority of violinists possess the faculty to some extent.

Many violinists, who might not be able to name any note off-hand, on hearing it are able, from long experience, to tune their violins to the correct pitch without the aid of any instrument, tuning fork or pitch pipe. This proves that they possess the power of remembering pitch to, at least, some degree.

People not musicians, in all sorts of trades, are often able to remember pitch to a really remarkable degree. An English writer, Gardiner, in his famous work, the *Music of Nature*, says of this: "By practice the discriminating powers of the

ear may be carried to the highest degree of perfection. The success of thieves and gamblers depends on its quickness. Since the money has been recoined, the regularity with which each piece is struck gives them a uniformity of sound that is very remarkable, the half-crowns having the sound of



"Bankers discover the least deviation from the proper tone of a coin, by which they readily discover the counterfeits. In the tossing up of money, gamblers can perceive a difference in the sound, whether a coin falls on one side or the other. Pye-men are furnished with a covering to their baskets, made of a smooth plate of metal, by which they take in the unwary, as they readily tell which side is uppermost by the sound upon the plate, though concealed by the hand."

A host of other examples could be instanced. Hucksters and street venders, crying their wares, from long habit invariably do so at the same pitch.

In an instrument like the violin, where we have a smooth fingerboard, without frets or other mechanical means of finding the correct pitch, it goes without saying that the violin student should devote much time to systematically improving his musical hearing. He should cultivate his powers of recognizing tones by their pitch as far as is possible, and should also study sight singing, so that he is able to tell how a piece of music sounds by simply looking over it, without an instrument in his hand. A student possessing this skill will make three times the progress that one will who gropes about over the fingerboard without first hearing in his mind the tones of the passage he is trying to produce.

Systematic Scale Study for 'Cello Students

By George F. Schwartz

SCALE study for the 'cellist is complicated (first) by the necessity for frequent shifting. In addition to the keys of two sharps and two flats, one or more of the open strings are no longer available in scale passages; and by the time five sharps and five flats are brought into use, none of the open strings are available, excepting, in a few cases, as a "leading tone" (the seventh degree or "ti") in the minor scale. Thus a great majority of the scales require at least one shift, even within the compass of one octave only. The use (second) of the second or third finger to properly divide the distance between the first and the third fingers must be carefully reckoned with. And (third)

the natural and the extended arrangement of the fingers, according as the distance between the first and third fingers is three or four semi-tones, must also always be considered.

That scale study is the foundation of all musical technic is insisted upon by most, if not all, serious musicians; and the 'cello is no exception. In view, however, of the peculiar difficulties with which the 'cello student has to deal, it is advisable that he should enter upon his task with a clearer understanding and with greater care than would be the case if these difficulties did not exist. In order that scale study may become more systematic and effective, the following sug-

gestion is offered for the earnest 'cello student:

First—Decide upon some standard scale fingering. That given by Julius Klengel, in his *Technical Studies*, is used as a basis in what follows. It is important, at least during the first few years of study, that some one authoritative system of fingering be accepted and strictly adhered to.

Second—Memorize the fingering so that they may be repeated orally or written down. It is not only permissible, but quite desirable, that the student should visualize the positions of the fingers upon the fingerboard. During the earlier stages, the student may, if it seems necessary, have someone read the fingerings

aloud as he (the student) plays the scale; but for obvious reasons this practice should be discontinued as soon as possible.

Third—Notice carefully the places at which the shifts are made, and at these places indicate, within parenthesis, the necessary substitution of fingers which is required to bring the hand into its new position. It is important that the fingers should always be kept, without tension but none the less firmly, hovering over their proper places on the fingerboard; if this is done, shifts may be reduced to rational calculation and not left entirely to mere chance.

To illustrate, we will take the major scale of four sharps and the minor with

four flats, each running through two octaves:

E (major) ascending:

1 2 4 (4=2) 1 2 4 (4=3) 1 2 4 (+1)
1 2 4 (4=3) 1 3 4.

Descending:

4 3 1 (1=3) 4 2 1 (-1) 4 2 1 (1=2)
4 2 1 (1=2) 4 2 1.

F (minor) ascending:

1 3 4 (4=2) 1 2 4 (4=3) 1 2 4 (+½)
1 2 4 (4=3) 1 3 4.

Descending:

4 2 1 (1=2) 4 2 1 (-½) 4 2 1 (1=2)
4 3 1 (1=2) 4 3 1.

Explanation: (4=2) and other similar cases, indicate that the hand will shift in such a way that the finger preceding shall be brought to the place of the finger immediately following the; (+½) and (+1) indicates that the finger following the parenthesis shall be so shifted as to take a position a half step, or a whole step (as indicated), beyond the finger immediately preceding the parenthesis; the symbols (-½) and (-1) reverse the reckoning, i. e., away from the bridge, instead of toward it. Underscoring, 1 2 4, indicates the extended hand.

It will, perhaps, aid the memorizing of the fingering to notice that if we leave out of our reckoning the four scales which commence on open strings, C major and minor and G major and minor, three-fourths of the remaining scales begin with the first finger; if the few exceptional scales be kept in mind, the task will be somewhat simplified. The exceptional scales are F, Bb, Eb and B major and E minor.

A reasonable amount of scale study, carried on in accordance with the suggestions here given, will soon break up the haphazard and often worse than useless habits of practice, and when once a definite system is acquired the student will find that, instead of wasting his time, reliable results will begin to appear, and that a dependable foundation will soon be laid for more advanced progress.

How Violin Strings Are Made

By Sigmund K. Proctor

To the violinist who recognizes the great importance of good strings for his instrument, it is interesting to know something of their manufacture. The gut used for violin strings is obtained largely from the intestines of sheep. The large packing houses of the country are the sources from which the manufacturer obtains his gut supply. As received by him the gut is usually in lengths a few inches longer than the length of a finished string.

All good quality violin G strings are stretched on boards or racks for a sufficient length of time, to insure that they will not stretch further when placed on a violin; they should be tuned up to a definite pitch several times during the stretching process. Owing to the sensitivity of gut to moisture, it is best to maintain as nearly an equable temperature as possible, in order that the humidity in the air will not cause the gut to swell or break.

When taken off the stretching device, the strings are placed upon the winding machine, smoothed off with sand-paper or something similar, and wound with silver, silver-plated or copper wire. The best quality strings are polished until the winding is scarcely visible and the string is very smooth. This polishing improves both the appearance and the musical qualities of the string. A colored silk end is wound on when the polishing is completed.

Every violinist knows the nuisance of playing on a string that does not remain

constant in pitch. Such a fault is due to the string having had insufficient or no stretching, or to careless tuning. The cheapest grade of strings is not stretched, but is wound upon lengths of gut rejected for better strings. These cheap strings are quickly made. In at least one factory it is not unusual for an experienced operator to wind fifty or sixty dozen in a single day. The chief objection to such strings, in addition to their inferior tone quality, is that they stretch on the instrument, and in doing so the wire loosens, making the string useless.

A few E, A, and D strings are placed upon machines and the gut is polished, but most of them, perhaps, are sold just as they are received by the manufacturer. Violin D strings are sometimes wound with aluminum wire, which gives a delightful and mellow tone.

Viola, violoncello, and double-bass strings are wound in a similar manner. The larger the string, the more stretching it should receive.

The Violin Bridge

By L. E. Eubanks

THE average person defines a violin bridge as a device for holding up the strings. That definition, while correct as far as it goes, leaves out the all-important function of a bridge, the conduct of the string vibrations to the body of the violin.

In buying a violin, or in any effort to improve one, you cannot give too much thought to the bridge. As you doubtless know, it should be of maple, with its figure cuttings of the accepted form. Go farther than this. Ascertain whether there is perfect agreement, harmony, between the wood of the bridge and that of the violin. Mackintosh tells us that the wood pores must agree in their relative size to produce the best results.

Properly, the fitting of a violin bridge is a violin expert's job. If you tackle it be sure you know what you're doing. Proper adjustment has to comprehend consideration of the sound post. The latter, because it is an unglued part, may easily get out of position, and is a favorite target for amateur "violin doctors". As the post has to be reached through the sound holes, it is very difficult to handle. I have seen posts "staked out", as a cattleman might say—a string around them, coming out at the sound hole, so the player could shift the position without having to go angling each time. No violin will ever amount to much in tone if its bridge and sound posts are being shifted every few days. An expert may require weeks of experience properly to set the post, with reference to the bridge, but when he finally decides it, a player should let that adjustment alone unless there is good reason for change. It is not a thing to be idly "monkeyed with".

A point of bridge adjustment overlooked by rough workmen is the fit of the feet on the arch of the violin's belly. This must be exact or imperfect tone is inevitable. See that the back edge of the bridge feet is in a straight line with the inner notches of the sound holes.

Naturally, the bridge should be thickest at its base; the feet should be about twice as thick as the top, though always bridge adjustment is an "individual case"; no two violins are precisely alike, and a "too thick" bridge will deaden the instrument and make tone production a real task. Likewise with the height, a hard player needs a rather high bridge, whereas the soft player would fail with it. It must never be forgotten, too, that a much-scraped violin belly cannot adapt itself to the same height of bridge as can a new instrument. Also, the height

of fingerboard has to suit the bridge height.

Care for the bridge. It will pay. Do not believe that time-worn statement that an accumulation of rosin-dust around its base improves tone; keep it clean, as well as the entire instrument.

Watch the notches to see that they are not wearing too deep, and prevent this by dressing down the bridge top when necessary. Some violinists have an "extra" notch outside the E-groove, tune up the string in it, then transfer to the regular notch. The other strings, being manipulated less, would not require this. An inlay of ebony greatly slows down the wear on bridge notches, but some players claim that it detracts from quality of tone.

Do not let the bridge snap down when you are tightening the strings. If not watched, it will lean more and more and after repeated tunings may fall and break, or injure the violin belly. I know it is against that rigid rule, "never move the bridge", but I think it well to tip it a wee bit toward the tail-piece before tuning, so that the pull will just straighten it. Otherwise, the player is very apt to forget to straighten it till—Snap! Surely it is better to tip a bridge purposefully than let the strings do it without regard for results.

Violin Questions Answered

M. A.—Your only course is to send your violin to an expert for examination, and appraisal. You will find the names of several dealers in old violins in the advertising columns of THE ETUDE, who can do this work for you, for which they would, of course, charge a fee.

M. C.—As you know something of music already, and seem to possess a genuine love for it, it is possible that you might accomplish a great deal, starting even as late as 18. I could not hazard a guess as to what you could do, without a personal hearing. Take a term of lessons from some good violin teacher, and he will then be able to advise you.

M. C.—To keep your pegs in good working order, wet your finger, rub over a cake of soap, and twirl the peg around in your fingers, then rub chalk on the peg. You will find that it will turn easily in the peg hole, but the chalk will keep it from slipping. 2. If by a patent head you mean the keys with cog-wheels such as are used on the mandolin, it is an insufferable nuisance. It is heavy, and the cog-wheels wear and rattle, and nothing but trouble follows their use. If you have your pegs well fitted by a good violin maker, you will not have the slightest trouble in tuning.

A. C.—As a general rule of violin technique the fingers are held on the strings as much as possible, otherwise the violinist would do much unnecessary labor, and his intonation would suffer. However, there are exceptions to all rules, and in the case of single notes in slow tempo such as you speak of, requiring free finger and wrist action for the vibrato, there is no harm in raising all but the finger producing the tone.

N. V. G.—You might name your trio after the first violinist, or one of the other members, or after one of the great composers, as "Mozart Trio," "Haydn Trio," etc. You might get engagements in other cities by advertising in musical journals of general circulation, or by writing to churches, lodges, societies, and to personal friends in towns and cities near your home town. Engagements of this kind are often secured through friends, or through a personal visit to towns where you think engagements might be secured.

W.—To learn the vibrato, get Eberhardt's work on the *Vibrato and its Artistic Uses*. An excellent little work on violin playing is the *Violin and How to Master It*, by Honeyman, also *Secrets of Violin Playing* by the same author.

C. A.—The label in your violin means (if genuine) that the violin was made by Goffredo Cappa, in Italy in the year 1640. Cappa was the pupil and imitator of Amati. There are a good many factory fiddles about, with the Cappa label, so yours may not be genuine. You would have to have it examined by an expert to ascertain definitely.

L. L. F.—If you have studied the works you name thoroughly, you might take up the third book of Kayser's *Op. 20* and Mazas' *Special Studies*. For pieces you might use Dancila's *Six Little Fantasias* for violin and piano.

Notice, to All Kinds of Violinists

We can supply you with everything you may desire if you will but write to us fully what you are looking for.

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JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST



Pass It On

DON'T you just love music?
Don't you just love to play or sing?
And don't you just love to hear others
play or sing?

Everyone loves music, more or less, and generally more. But sometimes people do not know that they love good music because they have never had an opportunity to hear any. If you happen to know of any such people tell them how beautiful good music is, and how much they would enjoy it if they only had the chance to hear it.

Then perhaps some day, when the opportunity does come for them to hear something beautiful they will say to each other, "Let us go and hear some of the 'Good Music' that we have heard so much about."

Just think how happy you will be when these people go to hear beautiful music because *you* told them about it!

Then, after hearing it, they will want to learn to play and sing and make music themselves.

Just think how happy you will be when these people *study* music because *you* told them about it! For it is a real pleasure to share everything lovely that we have with other people, so that they may enjoy it, too.

Bird Songs

By Minnie Olcott Williams

Did you ever lie down on the grass under the big trees in your back yard, or in the park, and just listen to the birds sing? *There* is a concert you can hear without money or without price. You need only take with you a pair of wide-awake ears. All of us do not hear well, not because we are deaf, but because we are not listening with our mind-ears. Some can not tell one song from another, but that is because they have, as we say, "no ear for music."

Every bird sings a different song from every other bird, and you will have to pay pretty close attention at first until you have learned to know how the robin's notes—for instance—differ from those of the meadow lark. But when you really know, it is a joy to hear all the familiar songsters coming back in the Spring and calling their greetings to you in the early morning.

I know a woman who was a great bird lover, and when she was a little girl she used to sit for hours listening to their songs until she could whistle them herself, and the birds would often answer her. When she grew older and could play on the piano she used to fit the tunes into songs that she knew and finish them out. After that she studied how to write the bird-songs by notes on the staff, and now she is teaching little children in the schools how to write the music. Do you not think that would be an interesting thing to know?

Charlotte's Lesson

By Madolin G. Booker

CHARLOTTE had a very hard piece to learn, which she thought very dry, and she did not like to practice it at all.

One day when she was practicing she said to herself, "I will not practice this piece any more, because I do not like to practice, and, besides, I know it well enough." And she pouted and laid her music away.

That afternoon she went into the woods to gather flowers, and after she had gathered a large bunch she sat down under a big tree and soon fell asleep. She dreamed a wonderful dream—she dreamed that she could hear the birds talking to each other and could understand what they said!



The worst of it was they were talking about her. "Certainly," said one, "Charlotte ought to be ashamed of herself, shirking her work the way she does. She does not practice correctly at all, and her teacher knows it by the way she stumbles and plays wrong notes."

"Come," said another, "let us teach her a lesson. Let us take her to 'Jumble Land,' where the people never do anything correctly."

In a moment Charlotte felt herself going through the air, and soon she found

herself in a strange land, where people were hurrying about, doing first one thing and then another, and never finishing anything. The little they did was done so carelessly that it hardly hung together and it was all askew and crooked.

"Dear me," Charlotte thought, "I should not want to stay here very long. I never saw such an untidy place in all my life!"

After a while an old man came up to her and said, "Why, my dear child, what are you doing here?"



Charlotte was very much ashamed to be found in such company, but she answered, "Oh, sir; I have been idling away my time in music instead of practicing as I should, and I am very sorry; but if I can go home I will promise never to do so again."

And the old man answered, "Very good. If you promise to do your work faithfully and carefully you may go home."

And Charlotte opened her eyes, and there she was—under the big tree, her teacher bending over her and telling her that it was time to go home, and on the way home she told her teacher all about her wonderful dream, and promised never to shirk her work again.



THE F CLEF SIGN I ALWAYS THOUGHT
WAS REALLY VERY FINE,
BECAUSE IT SHOWS F IS BETWEEN
THESE DOTS, RIGHT ON THE LINE.

Letter Box

DEAR JUNIOR ETUDE:

One beautiful day mother took me for a walk in the country. I soon became tired so we stopped by a creek, and it was not long before I fell asleep on mother's lap. I dreamed that I heard music in the distance and it kept coming nearer and nearer until every note was distinct. It was getting late so mother woke me up, and when I got home I went to the piano and played the piece note for note. I called it *The Dream Waltz*.

From your friend,
ELSIE PERRY (Age 14),
Hillsdale, Ore.

DEAR JUNIOR ETUDE:

You said that you would like to hear from another JUNIOR ETUDE friend and my teacher thought that it would be nice for me to write to you.

I have been taking music lessons for two and a half years and like to play very much.

I live on a farm in Virginia and sometimes in the summer my teacher comes to my house and brings some of her pupils to pick wild flowers in our woods. The woods look very pretty when the flowers are in bloom.

Your little friend,
ANNA GASCH (Age 11),
Hunter, Va.

Who Knows?

1. In how many ways may one musical tone differ from another?
2. When did Wagner die?
3. What is a leger line?
4. Who wrote "Melody in F"?
5. What is a rest?
6. What is meant by modulation?
7. When was Beethoven born?
8. What was the nationality of Rubinstein?
9. What is meant by phrasing?

Answers to Last Month's Questions

1. A symphony is a long composition, following certain set rules, generally in three or four movements, for a full orchestra. (Strings, wood-winds, brass and percussion instruments).
2. Galli-Curci is an Italian.
3. Stephen Foster was an American composer of the nineteenth century.
4. His most famous songs are *Old Black Joe*, *My Old Kentucky Home*, *Suwannee River* (*Old Folks at Home*), *Massa's in the Cold, Cold Ground*.
5. Wagner wrote *Lohengrin*.
6. The low tones on an organ are produced by the long pipes, and the high tones by the short pipes.
7. An anthem is a composition written generally for four-part chorus (or quartette) with solo voices, using a psalm or other sacred words.
8. A dot when placed after a note, increases its time value by one-half of its actual value.
9. The words "do, re, mi" as applied to the scale, are derived from an old Latin hymn, each line of which began one tone higher than the foregoing one.

Peter Pan

By Agnes Clune Quinlan

"Who is this joyous laughing boy,"
I heard a fairy say,
"Who flits around above the trees
And sings a song so gay?"

"'Tis Peter Pan! 'Tis Peter Pan!"
Replied a wise old elf.
"He's dancing with the fire-flies,
And singing to himself."

"And should he not be home in bed?"
"He is beyond a doubt;
But while he lies there fast asleep,
His dream-self flits about."

AMIE DORA LOTTIE did a lot of Do, Re, Mi.
If Amie Dora Lottie did a lot of Do, Re, Mi,
Where's the lot of Do, Re, Mi,
That Amie Dora Lottie did?

Young Folks' Musical Composition

PRIZE CONTEST

TO encourage an interest in the subject of musical composition among children and young people, THE ETUDE herewith announces a Musical Composition Prize Contest for pieces written exclusively by Young Folks under the age of sixteen.

The competitors will be divided into two classes—

- Class I Young Folks under the age of Twelve Years.
Class II Young Folks from Twelve to Sixteen Years.

Three prizes will be awarded in each class to the winning composers:

1st Prize	2nd Prize	3rd Prize
\$15.00	\$10.00	\$5.00

Conditions

- I. The contest will close on January 1st, 1921. The Contest is open to Young Folks of all nationalities.
- II. The compositions may be a Waltz, a March, a Polka, or other similar Dance forms.
- III. Each composition must be not over sixty measures in length and may contain two or three original contrasting themes, or melodies.
- IV. Each composition must bear on the first page the line in red ink "For THE ETUDE Prize Contest."
- V. On the last page the full name, address and age of the competitor at the last birthday.
- VI. Attached to the composition must be the following properly signed guarantee by the composer's teacher, parent, guardian or minister:

"This composition was written by _____
whose age is _____, and was to the best of my belief composed
and written without adult assistance.

Signed: _____

It is unnecessary to send an additional separate letter.

- VII. Piano compositions ONLY will be considered.
- VIII. Compositions winning Prizes will be published in the usual sheet music form.
The Winning Compositions will also be published in THE ETUDE.
- IX. No Composition which has previously been published shall be eligible for a prize.
- X. If return of manuscript is desired postage for return must be enclosed.
- XI. Address "Young Folks' ETUDE Prize Contest,"
1712 Chestnut St., Philadelphia, Pa.

You Hear Here

Did you ever stop to think about that wonderful thing on the side of your head that makes you deaf when it gets out of order? We make it work so continuously and depend on it to be always ready and in good order that we do not realize how much work it really has to do, or how very complicated its machinery is.

To begin with it is divided into three parts, the outer ear, middle ear and inner ear. The outer ear is the little shell-shaped piece that we call ear, and its business is to collect the sound waves and send them into the drum.

The middle ear contains three tiny bones that pick up these sound waves from the drum and send them on to the brain, for after all, you know, you could not hear anything without the brain.

The inner ear is the most complicated and wonderful part of all, and it in turn consists of three divisions. There is a theory that we "keep our balance"

by means of a little canal in this part of our ear.

The part that really does the "hearing" is called the "cochlea," which is in the third division of the inner ear. It contains about eight thousand tiny rods and fibres that work something like the piano keys—eight thousand of them, just think of it! Then beyond them are twenty thousand little hair cells that help the brain to register the sound. Twenty thousand of them, just think of that!

So you see what a very intricate and delicate thing just a plain ear is, and how much work it has to do to allow you to hear. Of course it is very well made or it would be getting out of order all the time. And when you are practicing or playing, it is really a shame to make all those little compartments collect the sound waves and start those eight thousand rods and fibres vibrating and doing all that work for a *wrong note*! Take pity on those inner ears and avoid careless mistakes and slips.

Junior Etude Competition

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original stories or essays and answers to puzzles.

Subject for story or essay this month, "What the Piano Said." It must contain not over 150 words. Write on one side of the paper only. Any boy or girl under fifteen years of age may compete.

All contributions must bear name, age and address of sender (not written on a separate piece of paper) and must be sent to the JUNIOR ETUDE Competition, 1712 Chestnut Street, Philadelphia, Pa., before the 20th of June. The names of the prize winners and their contributions will appear in the August issue.

Please comply with all of these conditions and do not use typewriter.

ECHOES FROM THE MUSIC ROOM

(Prize Winner)

As I was going through the woods picking flowers I heard a sound as of raindrops pattering on the leaves, then it changed to a light fairy dance. I quickly ran to where the sound seemed to come from, and saw, standing under a large beech tree, a boy violinist, playing to an audience of birds and flowers and chattering squirrels. The woods are nature's music-room, and nothing could be more lovely than this with the emerald green of the leaves, the dark color of the bark, and the patches of sunlight showing between the leaves. The musician played a few pieces and then disappeared into the woods. I stayed a little while, hoping for his return, but as he did not come I went home, and I have never heard more exquisite music from a more beautiful music room.

JANET COX (Age 13),
Sheridan, Indiana.

ECHOES FROM THE MUSIC ROOM

(Prize Winner)

On entering the building where I take my music lesson some very wonderful tones struck my ears, and being rather tired from my long walk I decided to stop and listen.

On hearing the music I could picture a great storm coming up in the west. Louder and louder it rolled, and then slowly died away into a quiet and peaceful evening.

Soon another piece was played, which made me feel that spring was approaching. Birds were singing and the ripple of a brook could be heard, but everything was soon changed, and the flowers went to sleep until the spring came again.

And then I took my lesson, and I can honestly tell you that I played with a great deal more expression than before, and every tone had a new sound, and much of the hidden beauty of the music was brought out, because I had listened to the echoes from the music room.

EDWIN G. DIETEL (Age 13),
South Hadley Falls, Mass.

ECHOES FROM THE MUSIC ROOM

(Prize Winner)

As I lay rocking to and fro in my hammock a man came to me and said, "I am Professor Hoffman. I have come to ask you to help make the echoes from the music room more pleasing, and you can help by practicing more and doing your best at your lessons. I have been teaching for many years, and my pupils have never helped me." At this he vanished, and I was left rubbing my eyes. "But," I comforted myself, "our teacher's studio is very pleasant, and on the walls pictures of great musicians are hung. We have a club, and at each meeting we study the life of a musician.

All this is very nice, but, after all, what have I done to help make the 'echoes' more pleasing?"

MADGE TAYLOR (Age 13),
Fulton, Kentucky.

Honorable Mention for Compositions

Edna Fuchs, Josephine C. Harlow, Eleanor Purcell, Margaret M. Dyson, Pricilla Smith, Frances Mullin, Elizabeth Reynolds, Mary M. Brown, Pearl Callan, Beatrice Leal, Margaret Collins, Mary Hall, Elizabeth Walsh, Mary Devine, May Blake, Catherine J. Murray, Elizabeth Coleman, Ada Johnson, Ina Benton Barnard, Wren Duncan, Peggy Miller, Freda Thompson, Florence Dickson, Ruth McGregor, Dorothy Hobson, Kathryn McDonnell, Mary E. Lapp, Wilda Mae Frank, Isabel A. Williams, Jean Bostwick, Avelyn Jacobs, Magdalena Kurzawa.

Puzzle

Philip Tapperman (Age 14)

ALL the words described contain the same number of letters. When correctly guessed and placed, one below the other, the initial letters will spell the name of a famous composer.

A sign at the beginning of the staff.

A sacred song.

A wood-wind instrument.

An instrument used in playing the mandolin.

A pastoral composition.

That which is used to represent a tone.

Answer to May Puzzle

1. Rest. 2. Notes. 3. Flat. 4. Bar. 5. Scales. 6. Sharp. 7. Staff. 8. Signature. 9. Tie. 10. Common c(h)ord. 11. Tone. 12. Minor. 13. Lines. 14. Bass (base). 15. Pitch. 16. Measure. 17. Major. 18. Natural. 19. Time. 20. Keys. 21. Hold. 22. Space.

Prize Winners

John Wade Stattler (Age 8), Friendsville, Md.
Elizabeth Richardson (Age 13), Newark, Md.
Margaret L. Ward (Age 13), Mystic, Conn.

Honorable Mention for Puzzle

Helen Schoner, Leone M. Blackman, Grace Finney, Catherine Stouffer, Gertrude Greenberg, Frances Del Fosse, Frederick Ehret, Laurence Ryan, Thelma Lovelass, Arietta Steffy, Sylvia Allshesky, Dorothea O'Neill, Martha Miller, Edwin Dietel, Ruth M. Weisenborn, Euthene Conley, Katherine Rush, Jane Chevening, John Henry Griswold, Helen Stockard, Kathleen McCloud, Mary Gardiner, Yvette Bush, Julian Lark.

Letter Box

DEAR JUNIOR ETUDE:

I have not seen any letters from Wisconsin so I thought I would write. I am eleven years old, and in the third grade in music. I like music very much. I belong to a "Music and Art Club." I would advise everybody who hesitates to subscribe to THE ETUDE to do so!

From your friend,

MARJORIE LAWTON,
Whitewater, Wis.

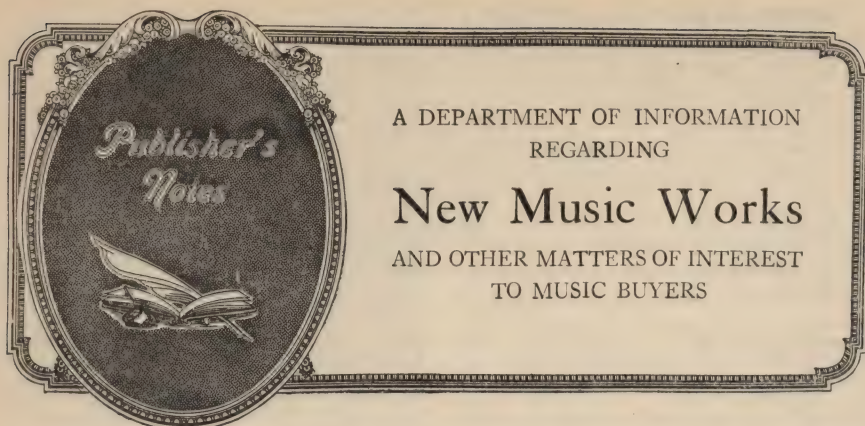
DEAR JUNIOR ETUDE:

I have been getting THE ETUDE for three years, and like it very much. I am eleven years old and in the fifth grade in music. I live in a little town which is situated on Lake Pontchartrain, and its waters contain many crabs, shrimps and fish. Many people come here in the summer time. I would love to hear from some JUNIOR ETUDE friends, and I would surely answer their letters.

From your friend,

MARION PRIETO,
Mandeville, La.

Patty cake, patty cake, music man,
Play me scale as fast as you can;
Play it and play it and play it and then,
Just begin over and play it again.



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"On Sale" Returns and Yearly Settlement

As the statements for the month of June were being mailed one of our book-keepers remarked how wonderful it would be if all of our patrons settled their accounts for the season then closing during June and July so that business for a new season might be recorded on a clean ledger page.

A happy thought and one in which we join, although we know that all of our patrons do not find it convenient to make their settlements until later in the summer. However, it would help a great deal if those of our patrons who have not already made returns of unused *On Sale* music, with the view of receiving credit for it and a revised statement of their account, would do so now because our organization is in best shape possible to handle returns of teaching material, vacations in some instances being advanced to meet the condition and with the view of giving prompt and efficient service.

Our oft-repeated message that care should be taken in wrapping and marking return packages is worthy of repetition here. **SELECT HEAVY WRAPPING PAPER, IF AT ALL POSSIBLE TO SECURE IT, PLACE THE MUSIC TO BE RETURNED BETWEEN CARDBOARDS, OR CARDBOARD PAPER SUCH AS DEPARTMENT STORES AND MAIL ORDER HOUSES USE INSIDE OF THEIR PACKAGES, WRAP NEATLY BUT DO NOT SEAL, TIE SECURELY WITH STRONG TWINE AND PASTE ON OUTSIDE WRAPPER THE GUMMED LABEL MAILED WITH THE JUNE STATEMENT. NAME AND ADDRESS SHOULD BE PLAINLY WRITTEN ON THIS LABEL, WHICH GIVES FULL INSTRUCTIONS AS TO MANNER OF FORWARDING. SELECT CHEAPEST WAY AND PREPAY CHARGES.**

Complaints that arise from failure to receive credit for returns are traceable in almost every instance to the receipt of such returns from the post office or the express company without the sender's name or address appearing on package or the package is in such a dilapidated condition that all markings have become obliterated, and in many instances the music, especially when rolled, is badly damaged.

Our patrons write at times asking us if they may retain such *On Sale* material as we may have sent them during the course of the season. They seem to feel that they can dispose of what material they have on hand during the early part of the coming season and in this way save payment of mailing charges two

ways. We invariably answer "Yes" because we know this plan is a helpful one. We ask, however, that our patrons remit for this material carried over as soon as they dispose of it and not wait to the close of the season, at which time the deferred account must be settled in full.

Revised statements are mailed as quickly as possible after music returned has been credited. We ask our patrons to pay the amount of balance due by check or money order, not later than August 1st, unless other arrangements have been made by correspondence. The amount shown in monthly account column on statement is, of course, due and payable in full. No special terms are given nor can we accept returns for credit of material charged on monthly account, although any errors in the filling of orders will be cheerfully and promptly adjusted if our attention is called thereto.

Summer New Music

Let every one of our patrons under whose notice this falls immediately notify us if they desire our *Summer New Music* sent to them. We will send a package of piano numbers twice during the summer, and small packages of vocal either two or three times. This music is returnable, the discount our usual liberal one allowed the profession.

This music can be merged with any other "On Sale" music. That used can be settled for at any time convenient to the patron. A postal card will start these packages, a postal card will stop them.

Those who have been receiving our regular winter season new music "On Sale" will not receive the summer novelties without notifying us that they desire them.

For Economy and Service: Mail Order Music Buying from Theo. Presser Co.

The Theodore Presser Co. not only stands ready at every minute to take care of every order, large or small, every need of every music teacher, school, convent, conservatory of the United States, but guarantees that especially at this time, when the price of every necessity is soaring, to supply their needs at as low a price as, and, in many cases, lower than, it is possible to obtain supplies anywhere else in the country.

There has been no time in the history of our business when it was so necessary that comparisons of prices and rates be made. As regards retail prices as well as rates of discount on all sheet music and music books we cannot say too strongly that it will pay every teacher to send all orders to the Theodore Presser Co. No teacher has the opportunity to investigate the whole matter as thoroughly as we have. We are giving better service than we did during the war, and our prices are very little advanced. We are trusting to increased business to make up for the deficiency between what we are paying and what we are charging, as compared with the same charges in normal times.

We are hoping that the wave of retail reducing will extend to the manufacturers, the paper makers, printers and binders so that instead of our costs constantly increasing as they have been, and are, that they will begin to recede, and we can offer further inducements.

Our every thought and desire is that the music profession shall be considered and taken care of in every move that is made. From the conception of this business thirty-seven years ago these facts have never for a moment been set aside.

Let us send our catalogs which include our method of dealing and all the advantages that come from mail order buying from us, or, better still, let us send these catalogs along with the filling of your first order to us. See how promptly it will reach you.

To our regular customers we say again, do not fail to send in your stock order for next fall's "On Sale" music. The package can be made ready and then delivered and charged at any date in the future which is desired. It stands to reason that there is always some delay about September 1st when every teacher and school wants music at one and the same time.

Foreign Music

We are now prepared to supply foreign music that was cut off by the war. Every piece that was on our shelves before the war, and had run out during the war, has been replaced as far as possible, but there are many works that cannot be procured. This is especially true of Austria-Hungary and Germany, and partly true of France and England. For four years the industry of music printing had practically ceased, with the result that a great many works have not been reprinted since the war. More than one-half of the music that we have ordered from Europe since the war could not be sent. This condition will be greatly improved as time goes on, and our orders will be filled, as European publishers are able to supply the goods. There are not many of the principal works out of print.

There is almost as much difficulty with American publishers' music that cannot be obtained. The shortage of paper and continued trouble with the printers have made it almost impossible for music publishers to have their works published. At one time we had over two hundred works out of print. The public has been very patient in this respect, and gradually we are emerging from the effects of the war, and we will hope that by fall, conditions will be normal and we will be able to supply all foreign and domestic music with the same facility that we did before the war.

Profitable Summer Musical Reading

American education is peculiar in that our students have never been satisfied by what has been doled out to them in schools, but, like *Oliver Twist*, have called insatiably, "I want some more!" Many students have developed themselves enormously by intelligent self-study of the right kind of musical books. The great difficulty is in "getting about it." There is no trouble in obtaining any book, for that simply means writing to us and ordering it. If you will plan right you will find that certain books are so well outlined that a teacher does not seem necessary. Better not try to study too many different things. Make a specialty of one subject and do that well. We have a very complete catalog of works upon History, Harmony, Interpretation, Pedagogics, etc. Let us know what you most desire to take up and we shall be glad to advise you as to the best books in the subject.

Get Next Season's Teaching Supplies Early

Even before the close of the present season we have booked a large number of "On Sale" and general supply orders for delivery at specified dates in advance of the actual time for the usual resumption of teaching. This plan has been in operation for several years and has been productive of the most satisfactory results.

It entirely obviates the annoyance of waiting for needed teaching material just when the new season's work begins and gives the teacher ample time to look over and classify the music in advance. Consequently pupils may be provided with what is requisite at the very first lesson.

We earnestly advise all teachers to take advantage of this offer, not only because of the convenience and the satisfactory results above cited, but for the additional reason that during the summer months we shall have more time to be particular about the details of each order, something done under difficulties in September, when so many customers are pressing their urgent needs upon us. Furthermore, on all early orders of this kind specifically worded as being sent to us in acceptance of this suggestion, we bear the expense of at least half the transportation charges, regardless of distance, thus saving a considerable item of expense for each customer.

The requisite conditions of the offer are: First—A clear statement as to the number and grades of pupils in prospect for the beginning of the season. Second—The approximate date the music is to be delivered. Third—The particular mention of this "Early Order" plan as a part of the communication. All orders not so defined will be filled promptly when received in accordance with usual terms and regulations.

Summer Business Hours

Under this head we would draw attention not only to shorter business hours during the summer months, but also to the fact that our organization is depleted by vacations. Not less than twenty weeks of persons are eliminated from our summer working possibilities.

This merely means that the last mail during the week days and Saturday afternoon mails are not attended to until the next day during July and August. Orders received here during the other mails of the day are attended to the same day. Summer orders do not fall off as much as is generally supposed. Many teachers are working during the summer, some even more than during the winter season. We are thoroughly equipped to carry on our general business of mail order music selling, and making and sending of selections of music for every need.

Many Advantages in Presser Service for Orchestras (Amateur or Professional)

The success our new band and orchestra department has made to date is very gratifying. In addition to our regular mail-order business, the many customers we have pleased pay tribute of appreciation to the assistance we have given in helping them to select such numbers as would meet their requirements.

The photo-play field calls for such a wide variety, and as our stock is very complete, places us in a position to handle orders in an efficient manner. Among our big stock of orchestra collections the amateur school orchestra will find just what they need in easy folios from first position to the more advanced grades.

The demand among the churches for good orchestral music is steadily growing, and there are so many quiet themes that are not strictly sacred, but prove more than satisfactory for religious occasions.

We would suggest that if you are puzzled as to just what to order, let us help you out by sending a selection on ten days' trial to look over.

Virginian Romance By H. Loren Clements

This is a short musical comedy. The work has been presented a number of times by the author with the greatest success. There are very little stage appointments necessary. There are two scenes, one on the Virginia plantation and the other in the reception room requiring only slight preparation. The work does not require professional singers. It can be taken up by any school or college or amateur performance at almost any time. The plot concerns the love affair of two descendants, respectively, of the North and the South, and the ruse by which they gained a doting father's consent, and how they foiled the villain of the play. Incidentally there is much local color and snatches of familiar war-time and patriotic melodies are introduced. The time of the performance is less than one hour. It would make a pleasing second part of a musical entertainment. The music is very sprightly and catchy. It is just one of those musical plays that amateurs delight in. Those seeking something new for entertainments for the coming season will find something interesting in this work. Our advance price for the book in advance of publication is 50 cents.

Seven Songs from the South By Lily Strickland

This new cycle or series of songs by a favorite writer is to be published in a single handsome volume. The titles of these songs are *Mammy's Sleepy Time Songs*, *Mammy's Religion*, *The African Jeremiad*, *Mistah Turkey*, *But I Prays*, *Hick'ry Tea* and *River Jurdan*. The composer's treatment of her subject in these songs is most sympathetic. The songs are truthful and characteristic, and among the best things that this writer has done.

The special introductory price in advance of publication is 60 cents, postpaid.

Tschaikowsky Album for the Pianoforte

In our new Tschaikowsky collection all of the most popular piano pieces of this writer will be included in one volume. Many of the Tschaikowsky numbers have already become classic, such numbers, for instance, as *Chanson sans Paroles*, *Romance in F Minor*, *June*, *Humoresque* and *Troika*. All of these and other favorites will be found in this book.

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Easy Arrangements of Celebrated Pieces for the Pianoforte

This new volume will serve as a splendid introduction to the works of the great classic and modern masters. It will contain such numbers as *The Romance*, from Mozart's *D Minor Concerto*; Handel's *See! The Conqu'ring Hero Comes*; Mozart's *Don Juan Minuet*, and similar numbers, all newly transcribed by M. Moszkowski; Dussek's *Les Adieux*; Chopin's *Funeral March*; Gluck's *Aria*; Schubert's *Military March*, and Schubert's *Valse*, all arranged by A. Sartorio; Rubinstein's *Melody*; Schumann's *Romance*, and Chopin's *Nocturne*, arranged by H. Harthan and others.

The special introductory price in advance of publication is 40 cents, postpaid.

Twelve Games for Children Arranged for the Pianoforte By M. Greenwald

In this book Mr. Greenwald has employed a favorite device of his, which consists in taking a popular and traditional melody, first presenting it in simple form with text and then following it up with one or two pleasing variations. The pieces lie chiefly in grades one and two.

Our special introductory price in advance of publication is 40 cents per copy.

For the Home By Gaenschals

This little work will be published during the summer months. It consists of very easy four-hand music. The right hand is within the compass of five notes, and the left hand is also very simple. The main features of the work are the pleasing melodies and the easy arrangement throughout. Many of these compositions are arrangements of folk songs. There are generally two pieces on a page. Material for pleasing, easy four-hand music is rare, and this is one of the finest volumes that we have come across for years, and we take great pleasure in presenting it to our patrons. Our price, if purchased in advance of publication, will be 30 cents.

Compositions for Beginners By A. H. Hamilton

As announced in our last issue we have a work that covers a field which has scarcely been occupied, and that is *Compositions for Beginners*. In literary work the little ones begin to write simple compositions in the earliest grades. It is a part of the common school education. This work provides for the music student very simple work in composition that can be taken up with children from eight to ten years of age. The work presupposes no knowledge of harmony on the part of the pupil. All material necessary along theoretical lines is given in the book. The work begins with the most simple forms and continues step by step until the regular forms of composition are reached. Anyone who has finished the book, doing all the work required therein, will have found increased joy in the study of music. It will stimulate them to continue in the advance work of harmony and composition. We cannot too highly recommend this work. It can be taught both privately and in classes. Our special advance price is 60 cents.

Studio Song Album

We are continuing this month the special introductory offer on this new and very useful book. It is a compilation of teaching songs, songs of moderate compass and easy to sing, which at the same time have real musical and educational values. In the earlier stages in a course in singing it is necessary to use songs of this type in considerable number; hence the value of a collection of this nature.

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Rachmaninoff Album for the Pianoforte

A volume which will contain such masterpieces as the two *Preludes* in C minor and in G minor, together with such favorite numbers as the *Romance*, *Melodie* and *Serenade*, cannot but be desired by every earnest piano student. Our new volume will contain all of these pieces, as well as other desirable numbers. Compositions of the modern Russian school are decidedly in favor at the present time, and the pieces by Rachmaninoff have the special advantage of not being extreme either in style or harmonic treatment. Melody is always to the fore, although there is plenty of color and originality.

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In the earlier grades of piano instruction a great variety of material is needed; both teachers and students tire of the same old routine. In second grade work particularly it is not necessary to use always the same books of studies. The teacher works all the better for a change in material. Mr. Greenwald's new *Progressive Studies* furnish an attractive novelty in second grade work, and they may be used in place of studies, just as those by Streabbog and others, to very good advantage.

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Melodies Without Notes By Mrs. H. B. Hudson

In this little book Mrs. Hudson continues the good work begun in her previous very successful book entitled *A, B, C of Music*. In the last-mentioned book, in which capital letters were used in place of notes, the little pieces were so easily learned that they might be given to a child even in the very first lessons. In the new book the same idea is carried out to a greater degree; a few chords are introduced, for instance, and some little accompaniments are attempted in the left hand. Some little pieces by various educational writers have been transcribed so that they may be presented in the letters instead of in musical notation. The little pieces are all very tuneful.

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Piano Playing and Piano Questions Answered By Josef Hofmann

This book contains the ideas of one of the great modern masters of the pianoforte, not only upon piano playing, but upon music in general. It is an addendum of all sorts of information about just such things as modern piano students wish to know. In addition to the formal essays contained in the book, there are included also a series of questions and answers, which were published originally in serial form in *The Ladies' Home Journal*, and which attracted considerable attention at the time.

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This work teaches part playing. The word polyphonic means many parts, that is, there are several parts or voices produced simultaneously, in other words, counterpoint. This work is systematized and graded, and can be taken up by pupils who have finished the second or third grade. It makes an excellent preparation for the easier works of Bach, and is along the lines of Kunz's *Canons*. You will not be disappointed in interesting yourself in this work. The advance price is 40 cents.

Beethoven's Selected Sonatas

The complete Beethoven Sonatas comprise two large volumes, but of these thirty-two Sonatas there are about fifteen only which are most generally played. These are the Sonatas which will appear in our new volume of Beethoven's *Selected Sonatas*. Among these will be included the *Sonatas*, Op. 2, No. 1 and No. 2; Op. 10, Nos. 1 and 2. *The Sonata Pathétique*, Op. 14, Nos. 1 and 2; Op. 26. *The Moonlight Sonata*, Op. 31, Nos. 2 and 3; *The Waldstein Sonata*, and *The Sonata Appassionata*. All these Sonatas are in conformity with the celebrated Cotta Edition, and in addition thereto they have been carefully revised and edited. This will be a splendid volume for all students.

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Songs and Dances From Foreign Lands Arranged for the Piano By M. Paloverde

Practically all European countries have a wealth of folk music, of songs and dances which have grown out of the people themselves and out of their lives and national customs. In this new work the author has assembled a number of the most attractive melodies for the various countries and presented them in easy and playable guise. The melodies are all exceedingly attractive and the arrangements are new, especially made for this book.

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Henlein Mandolin Method Book 1

We are continuing during the current month the special introductory offer on the *Henlein Mandolin Book*. This is by far the best and most satisfactory instruction book for this instrument on the market. It is a very practical sort of a book, and the various explanations are so simple, when taken in connection with the diagrams and illustrations, that the book might even be used for self-instruction. The book contains a number of attractive and playable melodies and pieces which may be used both for study and recreation.

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The Following Works on Special Offer Are Now Issued

The following two books have appeared from the press and those of our patrons who ordered them in advance of publication will receive them very shortly if they have not already received them. These works now being published, according to our rule, are hereby withdrawn from sale at the special prices. They can now be obtained at the regular professional rates either "On Sale" or on regular account.

Standard American Album for the Pianoforte. This will be one of our large complete volumes retailing for 75 cents. It will contain a very large number of pieces exclusively by American composers, all selected and reselected from our very large catalog of such music. It is about medium grade.

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Magazines at Cost For One Month

This month, July, we are offering magazines to ETUDE readers minus our entire profit (with the exception of a few magazines upon which the publishers have imposed restrictions that we cannot honorably disregard). We are doing this to contribute our bit to the effort to check the high price wave, begun by some of the great merchants.

Although every sign points to still further increases in price (another postage increase becomes effective July 1st), still we are hopeful that this organized effort will influence the trend of prices.

Offers given below are good only for the month of July:

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Special H. C. L. Offers for Renewals in July

A number of patriotic merchants have endeavored to break the backbone of the high price movement. They are doing this by sacrificing a portion of their profit. By reducing prices they are serving notice upon manufacturers and job-

bers that nothing can be gained by withholding merchandise from the market in the hope that prices will go higher.

In making this offer to subscribers who will renew their subscriptions during July we are trying to follow the example of those merchants who are doing their bit to destroy the high price menace. Add 25 cents to the subscription price, making a total of \$2.25 (\$2.50 in Canada), and we will send you your choice of any of the following:

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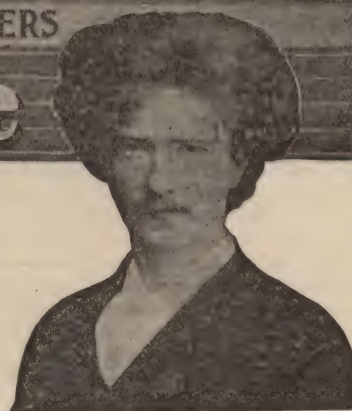
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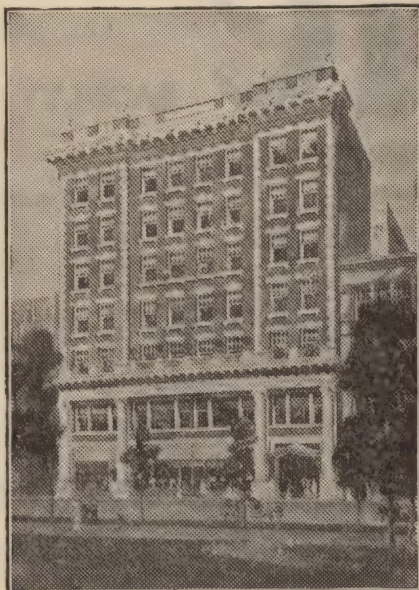
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PAGES 498 and 499

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World of Music

(Continued From Page 435)

Coleridge Taylor's Hiawatha's Wedding Feast has been given in the form of opera at the Capitol Theatre, New York, under the direction of Nathanael Finston and William G. Stewart, with an immense chorus and orchestra. This theatre seats nearly 6000 people "the largest theatre in the world." It maintains a symphony orchestra of 90 musicians. It is one of the most gorgeously beautiful theatres in existence.

The **Virginia Educational Conference** has urged and won the appointment of a State Supervisor of Music for rural schools.

The **largest theatre orchestra in the world**, in conjunction with one of the largest choruses, is to be an outstanding feature of the Capitol Theatre in New York City, as an accompaniment to their presentation of motion pictures.

The **Army Symphony Band of the Eastern Department of the U. S. Army** is giving very successful concerts at the de Witt Clinton Auditorium.

Mlle. Gulomar Novaes, the young **Brazilian pianist**, is one of a family of seventeen children.

A **Joseph Pulitzer scholarship in music** was provided for under the will of the late multi-millionaire. The scholarship is open to students of either sex, and the terms for qualification to the scholarship are unusually stringent. Application should be made to the Secretary of Columbia University for further information. Entries close February 1, 1920.

Rehearsals of American music were given before judges in a contest covering nine hours in all by the New Symphony Orchestra, under the direction of Paul Eisler, assistant conductor. There were symphonies, poems, oriental suites and every form of orchestral music known to the present time. Arthur Bodansky announces that these rehearsals of American music will be a regular feature of the end of the season.

Cubism in music is an outcropping of the recent musical season in Paris. A musical sect, known as the Dadaists, whose aim is the outré in sound, is arousing Paris to a frenzy of distaste, not without threats of violence toward the perpetrators.

Arthur Martel, a Boston organist, has just signed a ten years' contract with a movie syndicate for ten thousand dollars per annum—the highest salary ever paid to a movie organist.

Memphis, Tenn., is to have a Choral Society on the strength of twelve highly successful concerts which drew out audiences of 15,000 people and in which four hundred musicians participated. The city is said to be looking for the right man to conduct the chorus—a capable, gifted, magnetic musician. The salary is fixed at from four to five thousand per annum. Inquiries should be addressed to Miss V. Farrington, care the *Commercial Appeal*, Memphis, Tenn.

Sergel Rachmaninoff, the celebrated Russian composer, and his wife, have recently become life members of the Society for the Publication of American Music.

John McCormack, the Irish tenor, has formally adopted his wife's nephew, whose parents were killed by a German torpedo at sea.

Programs in honor of fallen American soldiers were played in Paris by Marcel Depre, organist of Notre Dame; Charles M. Widor, organist of St. Sulpice, and Eugene Gigout, organist of St. Augustine.

English piano manufacturers recently stopped a strike in its very inception by getting together and shutting down their works, with a laconic announcement posted on the closed doors to the effect that in view of the giving of more wages there would be no profit in the manufacture of pianos and it was useless to continue. The laborers at once called off the strike and went to work.

A feature of some of the large symphony orchestras this season is to be the inclusion of picked choruses for the rendition of special compositions which demand chorus music.

A ten year ban upon German artists appearing in this country and England is urged by Percy Scholes, editor of *The Music Student*, in *Everyman*. This ban would except any real genius newly appearing in that country, but would draw the line closely against those German artists who have fought against the ideals of the Allies in the late world war, artists who appeared on the concert stage and made money out of those countries they were preparing to fight.

The concert tour of a Japanese company has been held up by the Japanese authorities on the ground that, being a mixed

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company, consisting of both men and women, it would create unfavorable remark on the part of the public.


A newspaper from Manila (the Philippines) received in this office, contains a musical column conducted by Mr. E. Cook, in which the excellency of the old Italian system of vocal development is extolled, as well as a discussion as to the best exponents of Italy's golden age of singing. In another part of the paper is a report of musical entertainments in and about Manila. From this sort of thing to the symphony orchestra is only a step, and one may infer the swift progress of what we call "civilization" in the erstwhile savage islands.

Springfield (Mo.) Spring Music Festival included as its special feature the singing of Mme. Galli-Curci. The second day included a contest by members of the high schools. The festival was given under the auspices of the Southwest Missouri State Teachers' College.

Bangor, Maine, is fighting the Blue Laws invoked by the W. C. T. U. against the Sunday concerts of the Bangor Symphony Orchestra.

Czerny's Cats

MUCH has been written about the famous dogs owned by Richard Wagner. Both of these historic animals are buried in the garden of Wahnfried, not far from the grave of their master. Czerny, on the other hand, was inordinately fond of cats. He often had as many as nine running around his house and woe to the pupil who did not like cats! When he was very fond of a pupil he would present him with a kitten.



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your muscles into the command of your will and make them strong.

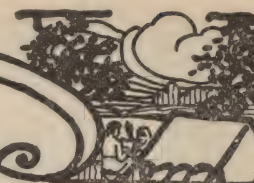
It is so with music. At first, scales and chords and arpeggios are awkward for you. Then, as you practice, little by little they become easy, till, at last, you hardly know you are doing them. It is as easy to make musical muscle as to make gym muscle. And the rule? JUST KEEP AFTER IT.

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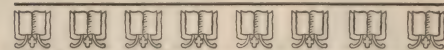
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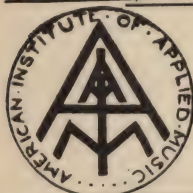
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What Is Musical Interpretation?

By the Rev. F. J. Kelly

WHEN we speak of music it is the art and not merely the essentials, the linking together of certain notes according to set rules which general usage has agreed upon, and a means of giving expression to them, that is meant. Music is merely mechanical action, unless it is employed to depict things felt and experienced. Art always expresses feeling and mood, no matter what form it may take. The soul of man must be brought to bear upon it, the human element must be introduced to breathe into it the breath of life, if it is to have anything more than a lifeless existence. Music, then, is only an art, insofar as it appeals to the imagination of the performer, and the appeal is made so manifest that the listener is affected in like manner. This brings to our attention the great and important subject of musical interpretation, without which playing and singing become a mere exhibition of dexterity.

Musical interpretation, then, consists in revitalizing and adding to certain conventional symbols, employed by the composer of a musical composition. It is a realizing in tone language of the inner meaning of a musical work, according to the intent of its composer or as the performer conceives it, to which attaches something of the emotional state of the latter, at the moment. It is impossible for one to portray the composer's idea exactly, for the mood and feeling of the performer is bound to assert itself. In order that a piece of music be something more than a printed page, some degree of originality, insight, interpretative skill is absolutely essential. Without the power of modifying and adding to the printed marks of expression the reproduction of the composer's intent is out of the question.

Heartstrings

True interpretation in music betrays the true musician. His playing does not merely tickle the ear, but plays upon the very heartstrings of his hearers. He awakens in them noble thoughts and higher aspirations, because his soul communes with their souls. As no environment and no amount of cultivation can give the sweet perfume to the flower, so no environment and no amount of cultivation can give one a musical soul or the power of true interpretation. The teacher of music can aid the pupil in acquiring a phenomenal technic, but he cannot supply a deficiency in his soul. The musical soul is the creation of the "Master" of all music; unless this "Master" has endowed the soul with a warm and living feeling, he will not be able to see what the composer sees, or feel what he feels.

To interpret the best in music every faculty we possess must be kept keenly alive. He alone who is accustomed to earnest thinking, quick observation and sympathetic penetration will see, hear and feel much that escapes those who are less fortunate. The interpreter of music must have vital knowledge of the inner spiritual element of every work of art that he attempts to reproduce. His imagination must be kindled by it, and musical imagination is infinitely more precious than mere musical dexterity. A musical work of art originates in the deep well of the fertile imagination of

genius, and the performer can express the composer's true meaning only when in that same highly exalted frame of mind in which the composition was created. To obtain a fine interpretation in music, heart and head must operate together. Faultless technic then ceases to become mechanical, but is spiritualized.

The composer's meaning lies hidden within the characters of musical notation, precisely as the poet's thought is framed by letters and words exactly chosen and arranged. The interpreter must know the meaning of these characters in order to bring to light the hidden thought and underlying meaning. Artistic interpretation is possible only to him who has discerned the subtle emotional impulses, experienced and recorded by the composer. It comes from not only knowing but also feeling, from responding to the personal suggestions which transfigure the dry facts into the history of a human life. Moreover, how can one expound or interpret what he does not understand? It is obvious, then, that the powers of reason must be exerted and that intellectual command must accompany and reinforce technical skill, if the interpretation is to be adequate, accurate and convincing.

The Universal Language

Music is a universal language, understood by all, no matter what race or language. But every language must convey a meaning, it must contain some kind of a message, in short, it must express a thought. As in language there are divisions into sentences, paragraphs and chapters, so in music, in like manner, we must have these natural divisions. Here we have the very essence of rhythm, which is of tremendous importance to true interpretation. Technic, too, plays a most important part, for awkwardness militates against true and artistic interpretation. Yet both rhythm and technic are only means to an end. Music may be performed that is absolutely faultless as regards rhythm and technic, yet it is dull and uninteresting, conveying no message, and without any of the real spirit of music—a dead, lifeless thing. The artist, as an interpreter, must put himself, as far as possible, at the very beginnings of music and its literature, and master their forms and spiritual meanings down through the ages to the present time, in order that the language may be intelligible to him. Only in this way can a true and artistic interpretation be acquired.

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(Continued on page 503)



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WRITE TO-DAY FOR CATALOG AND LITERATURE

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L.C.M.

Rossini at the Keyboard

THE world thinks of many of the great composers in the light of creators, but in reality many of them have also been very fine pianists. Massenet and Debussy are said to have been especially fine performers. An interesting account of Rossini's prowess at the keyboard is given in the Autobiography of Felix Moscheles, son of the famous composer-pianist-pedagogue, Ignace Moscheles. Felix achieved his fame as a portrait painter, and made a wide acquaintance among the famous men of Europe. Once, when calling upon Rossini, the Italian master sent the following message to Ignace Moscheles:

"Tell your father that I am a pianist: I dare say that he knows that I have written operas, but I particularly want him to understand that I am a pianist, too, not—to be sure—of the first class, as he is, but of the fourth."

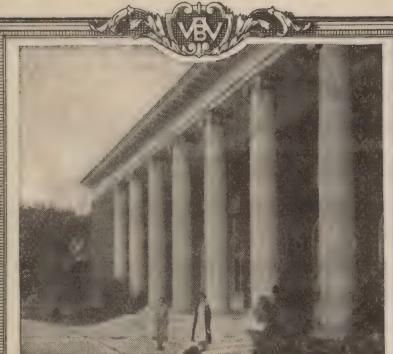
Later on, Felix Moscheles tells just how Rossini played. Since most of the great pianists of the world had played in the Moscheles home when Felix was a young man it must be admitted that he was a most excellent judge. "He opened the small upright piano in his study, and began improvising, whilst I settled down comfortably to listen to my own special 'fourth-class' pianist. It was, indeed, interesting. His plump little hands moved over the keys with a delicate touch, suitable to the simple, melodious vein in which he began. When, presently, he broke into a rapid movement and the pianoforte player asserted himself, it was still with the touch of the good old legato school. His execution was masterly, but not brilliant; whenever he introduced passages or figures for the pianist as such, these seemed commonplace and hackneyed. But when, on the other hand, the musical thought sought expression, it flowed as though from an inexhaustible store, and took dramatic shape, reminding one of his best operatic style and his most brilliant orchestral effects.

"His manner throughout was simple and unaffected. There was nothing showy or self-conscious about him, no by-play of any kind, no sudden pouncing on some *ben marcato* note, or triumphant rebounding from it. In fact, there was nothing to see but a benign old gentleman playing the piano. One wouldn't have been surprised if he had worn a pigtail like those pianists, his predecessors, who were not in a hurry and treated their little set of crow-quills with loving care."

A VERY nervous freshman met Dean Jones of Yale one morning and found himself obliged to walk out of chapel with the dean, who was a friend of his family. Chimes ringing at a church they were passing made him attempt a conversation.

"I think those chimes are wonderful," he said. No answer. "Aren't those chimes exquisite?" he stammered. Still no response. "Those are the most beautiful chimes"—he raised his voice a bit.

"Did you speak?" said the dean. "I can't hear on account of those infernal chimes!"—*Ladies' Home Journal.*



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means employed in music for the portrayal of this manifestation of emotional life.

The same composition is rendered quite differently as to expression and imagery, and yet both renditions can be considered artistic. Again, a piece of music correctly interpreted does not convey the same message to every listener. No artist performs the same composition in exactly the same way twice. Therefore, a musical composition, although in a general way it has definite character, yet it permits of widely different interpretations, depending upon the feeling and the mood of the performer and the hearers. Therefore, there are most wonderful possibilities in interpretation. No rules of whatever kind can be given, for there are none. It is a matter of the imagination alone, and no limit should at any time be placed upon the imagination. It should be allowed to play according to its own sweet will.

The Cultivated Imagination

A cultivated imagination is necessary for musical interpretation. It is the office of the interpreter to represent in tone and action the meaning of the composer, to produce the beautiful imagery which occupied the mind of the composer at the time he created the composition. But how is this possible? Simply to understand the thought of the writer is not enough; a faultless technic will not avail; no power of analysis, no skill of hand acquired by long practice, however indispensable all these may be, they are not in themselves sufficient to qualify the interpreter for his office. There is need of a vivid imagination to represent, first, to his own mind, and then to the mind of his audience, the imagery of the piece in graphic outline. All this requires a

cultivation of the imagination. In a word, the interpreter must have the power to form a correct mind picture of the piece that he performs.

The True Interpreter

Of all the arts, music speaks the most obscurely. Form and tone are merely the methods through which the composer manifests his vision—the colors with which he paints his picture. They are no more beautiful in themselves than the colors, and no grouping of form, or tone, or color can convey a meaning without expressing an idea which they are employed to delineate. Now a grouped mass of colors may be beautiful as colors, or of tones as tones, but to stop short at this would not be art. Grouping of colors is not a picture; combination of tones is not a composition. The gist of the whole thing lies in the expression of an idea or the treatment of a subject, the depiction of the real or the ideal. No composer composes without thought-vision. The true interpreter must share this visual faculty with the creator. The value of the artist depends first, on his power to see, and, second, on his power to show what he has seen. We ought, therefore, not to be content to rest in a mere concord of sweet sounds, but to endeavor to pass on to the knowledge of the inner spirit which woke the harmonies, and to divine, if possible, to what the composer's soul awoke responsive, and what projection was the ultimate result of his reception. The soul to which a composition conveys most clearly what it did to the composer will be nearest him and his thought, and this is the thing to be desired, and the reward of creative effort, if, indeed, anything needs a reward which is so deep a pleasure in itself.

Prophets in Their Own Country

By Isaac Z. Scattergood

In nothing more than in music is "the prophet in his own country" more looked down upon. In no other art are his chances of recognition more tardy. Many musicians such as Wagner, Bruckner, Bizet and Gounod have had to see their manuscripts travel around from publisher to producer for years before having them presented to the public. This process has one saving grace, since it permits the composer who has not

achieved a too exalted opinion of himself to refine and improve his work. Saint-Saëns's *Samson and Delilah*, long a popular work in opera, was first produced in Weimar under the direction of Franz Liszt. Saint-Saëns, notwithstanding his high position in France, was unable to get its production in Paris for many years. It was, however, produced at Rouen in 1890—thirteen years after its German presentation,

When Wagner Failed

By Ruby Y. Nathan

WAGNER had so many failures in his life that were due to the misunderstanding of the German people, that his entire history is checkered with marks of his disasters. Very few people can conceive how so versatile a man could fail in certain musical situations. Yet fail he did. In his early years he was a notoriously bad conductor at times. This was true also when he was conducting his own music. Other conductors—underlings—could produce better results. Once in Lon-

don, whither he had gone to direct a series of concerts, he was conducting his own *Flying Dutchman*. The orchestra actually broke down twice under his baton. Finally in desperation he was obliged to call upon Hans Richter, whom the London audience greeted with great acclaim when he ascended the conductor's stand. Richter had not the slightest difficulty in holding the orchestra together throughout the entire composition.

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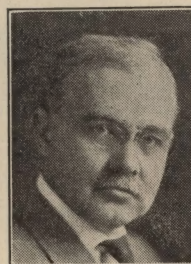
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It is surprising to find how many people do not know that the Latin word *opus*, meaning "a work," is used in music by composers to give a sequence number to their compositions. Opus 1000 mean Composition 1000. Many composers have passed the 1000 mark. Most famous, of course, is Carl Czerny. Others would include Hans Englemann, A. Sar-

torio, Fr. Behr and Geo. L. Spaulding. Most of these prolific men have had many assumed names. Publishers often receive letters telling them that they do not like the compositions of such-and-such a composer, but *do* like the works of such-and-such a composer—both musicians proving to be the same person, if they only knew it!

A Daring Innovation

Up to the year 1779 it was the custom for the deacon or elder of a church to "line out" the hymn—that is, the deacon read a line of the hymn and the singers forthwith sang it, and waited in respectful silence while he read the second, which they then sang, as before. And so on to the end.

On the fateful Sunday when this custom came to an end, having been voted out of existence the previous week, the

venerable Deacon, whose name was Chamberlain, rose and read the line as usual, but instead of stopping at the final word, the singers sang on, gathering such volume that the poor Deacon's voice—though he read with all his might—was drowned in the tumult. Then, deeply mortified at this triumph of musical reformers over ancient custom, he seized his hat and, weeping as he went, left the meeting house.

Lamperti's Parrots

VISITORS to the home of Lamperti were always impressed by seeing two stuffed parrots, one green and one grey. The great singing teacher had been very fond of these birds and when they died he had them preserved. It is said that the grey parrot displayed extraordinary ability in mimicking many of the Lamperti pupils it had heard while perched in the studio.

It is said that it actually knew a good part of the aria of *Casta Diva* and imitated the singing of Albani in it in a remarkable way.

Unfortunately the parrot formed the troublesome habit of biting a pupil now and then. Accordingly it was removed to the pantry where—according to the Maestro—it died of a broken heart.

Life's Music

By Harriett A. Rockwell White

Babyhood, a tiny run,
Tender little notes that cling,
Just a few! the theme's begun,
By and by the whole shall ring.
Childhood slowly gathers power,
Adding grace notes, here and there,
Rising softly hour by hour,
Simple numbers free from care.

Girlhood comes in measures gay,
Dancing music, runs and trills,

Lilting, tripping all the day,
Thoughtless as the woodland rills.
Womanhood—ah! joy and pain
Blending into rich, full notes,
Lingers in each grand refrain—
Echoes, as it soars and floats.

Now the ending. Low and sweet
Minor tones that faintly flow,
Angel voices swell complete;
Strike the last chord softly—so.

When Musical Typewriters Come Into Vogue

HERE IS a fact that should be brought home to all musical typists. To be pithy unlike a python, why shouldn't the piano keyboard be changed to suit the typewriter keys, or *vice versa*?

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would not only be musical, but musical with her fingers.

And when the boss wants a letter run off to John Smith & Co., the steno, by using her imagination, can think she is playing *The Last Rose of Summer*, or something equally notorious.

Thus, my worthy musicians, the trade of music will be enhanced.

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DR. GEORGE ASHDOWN AUDSLEY, the famous author who has written volumes upon the subject of Organ Construction, has brought out a new book, entitled *Organ Stops, Their Artistic Registration, Names, Forms, Construction, Tonalties and Offices in Scientific Combination*. In his introduction he makes the following forceful and valuable statements, which are intended especially for the young and rising organist:

"With the acquisition of manual and pedal technic should go a serious study of the tonal forces of the organ, their combination and effective registration; for it is appropriate tonal coloring which gives the spirit and expressiveness to the music, which no single performer save the organist is capable of producing, and for which no instrument save the organ can furnish the necessary tonal elements—music which can only be surpassed by the united forces of the grand orchestra under the control of an accomplished

conductor. The organist is as the conductor; the many and diverse tonal forces of the organ are his instrumentalists; it rests with him to marshal those forces, in ever-changing groups, so as to produce the artistic and life-giving effects his music demands, and for the interpretation of his most refined conceptions.

"Again, the organist is as the painter, before his canvas, brush in hand; the stops of his organ are the colors of many tints, hues and shades, spread for his ready use on a serviceable palette, to be combined, at will, in endless variety as the spirit of the tone-picture inspires him. What a wonderful world of tone the organist can live in if he only realizes his birthright—his citizenship in the land of beautiful sound! The organist stands supreme in the musical world—the master of the most stupendous, the most wonderful musical instrument ever conceived by the mind and fabricated by the hand of man."

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Ridiculous Waste Motion

By S. M. C.

Who of us has not met with piano pupils who play with their whole bodies, when they should be playing with their fingers? They squint and squirm and twist about, swaying from side to side, to the rhythm of the music, describing circles and other hieroglyphics in the air after every stroke, wearing themselves out with useless muscular effort. The teacher should acquaint the pupil with the fact that a piano lesson is not a rehearsal for a ballet. Sit calmly and quietly; if people behaved at the dinner table when eating victuals as they do when they sit before the piano keyboard,

the scene would make a fine subject for the comic cinema.

Violin pupils too, who, despite frequent and repeated admonitions from their teachers, persist in raising their fingers from the strings when unnecessary; who allow the upper arm to participate in movements which should be confined to the lower arm and wrist; who are addicted to the annoying habit of beating time with the foot—all these betray symptoms of waste motion which must be checked, unless the perpetrator desire to pay the price—faulty technic, a worn-out body and shattered nerves.

BELOVED Beethoven! many have lauded his artistic greatness. But he is far more than the first of musicians, he is the most heroic force in modern art; the greatest and most faithful friend of all who suffer.—ROMAIN ROLLAND.

A MUSICAL thought is one spoken by a mind that has penetrated into the inmost heart of a thing, detected the inmost mystery of it. All deep things are song. See deep enough and you will see musically.—THOMAS CARLYLE.

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2 3/4 x 3 3/4. Given for six, eight and twelve subscriptions respectively.

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Premo Junior, Model B. Box type, universal focus lens, simplest of instruments for picture taking. Pictures 2 3/4 x 3 3/4. Premo Junior No. 3. Pictures 3 3/4 x 4 1/4. Otherwise same as above. Premo to Folding Pocket Camera. A marvel of compactness. Excellent pictures.

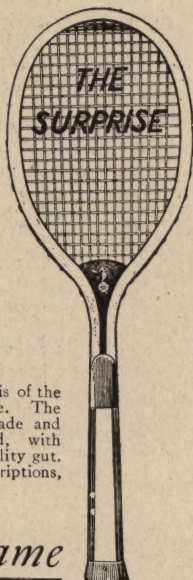
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Racket

Very

Popular

The Surprise Racket is of the most popular shape. The frame is strongly made and attractively designed, with stringing of high quality gut. Given for six subscriptions, postpaid.



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One of these championship Tennis Balls will be sent to you for only two new yearly subscriptions. This ball is used in the championship tournaments of the National Lawn Tennis Association, and has been the adopted ball of the association for thirty years.

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NAME-ON



Something new. Your name and address will be sewed on the umbrella. Can be folded and packed in a suitcase or bureau drawer. Different handles for men and women. State whether you want plain or ornate design. They are guaranteed unbreakable and are a great convenience in traveling. Given for five subscriptions, postpaid.

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Protects Your Appearance



The new ideal Waterproof Household Apron is guaranteed waterproof. It will not crack, stain or discolor. It is made full length so as to protect the dress completely. It is a one-piece garment, form-fitting, with neckband tapes for tying the back. It will withstand the most severe usage, and with reasonable care will last for years. The pattern is a neat blue and white, or black and white, pink and white or lavender and white check.

The colors are attractive. There are two sizes—The regular for the ordinary figure, and the large size for the stout figure. Given for two subscriptions.

Silverware

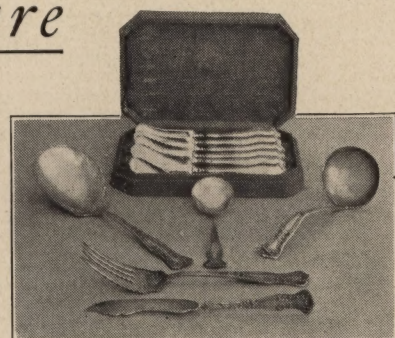
Set of Six Individual Butter Spreads. Sterling Silver, pattern as illustrated. 6 1/2 inches long. Morie silk case, velvet lined. Given for ten subscriptions, one of which may be your own renewal.

Sugar Shell and Butter Knife. Silver plated. Manufactured by famous Empire Silver Company. Butterknife 7 1/4 inches long. Sugar Shell 6 inches long. Pattern dainty floral design as illustrated. Set of two pieces given for two subscriptions, postpaid.

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Jane Cable—B. M. McCutcheon.
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Melting of Mollie, The—M. T. Davies.
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THEO. PRESSER CO. 1712 Chestnut St. PHILADELPHIA, PA.

Special H. C. L. Magazine Offer

Good Only During July

THE ETUDE sees a burden upon the public and upon its customers, in the constantly increasing price of necessities, which is becoming almost unbearable.

Following the example of some of the great merchants who are trying to break the backbone of the high price movement, THE ETUDE will sacrifice its entire profit on subscriptions to other magazines during July (with the two exceptions noted below, where the publishers have imposed restrictions which we cannot honorably disregard).



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Not Good after August 10th

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Please find enclosed \$..... to pay for my subscription to THE ETUDE for one year and for the other magazines as listed below:

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Conspicuous Nose Pores

How to reduce them

COMPLEXIONS otherwise flawless are often ruined by conspicuous nose pores. The pores of the face are not as fine as on other parts of the body. *On the nose especially*, there are more fat glands than elsewhere and there is more activity of the pores. These pores, if not properly stimulated and kept free from dirt, clog up and become enlarged.

To reduce them: Wring a soft cloth from very hot water, lather it with Woodbury's Facial Soap, then hold it to your face. When the heat has expanded the pores, rub in *very gently* a fresh lather of Woodbury's. Repeat this hot water and lather application several times, *stopping at once if your nose feels sensitive*. Then finish by rubbing the nose for thirty seconds with a piece of ice.

Notice the improvement the very first treatment makes—a promise of what the steady use of Woodbury's Facial Soap will do. But do not expect to change completely in a week a condition resulting from long-continued exposure and neglect. Use this treatment persistently. It will gradually reduce the enlarged pores and make them inconspicuous.

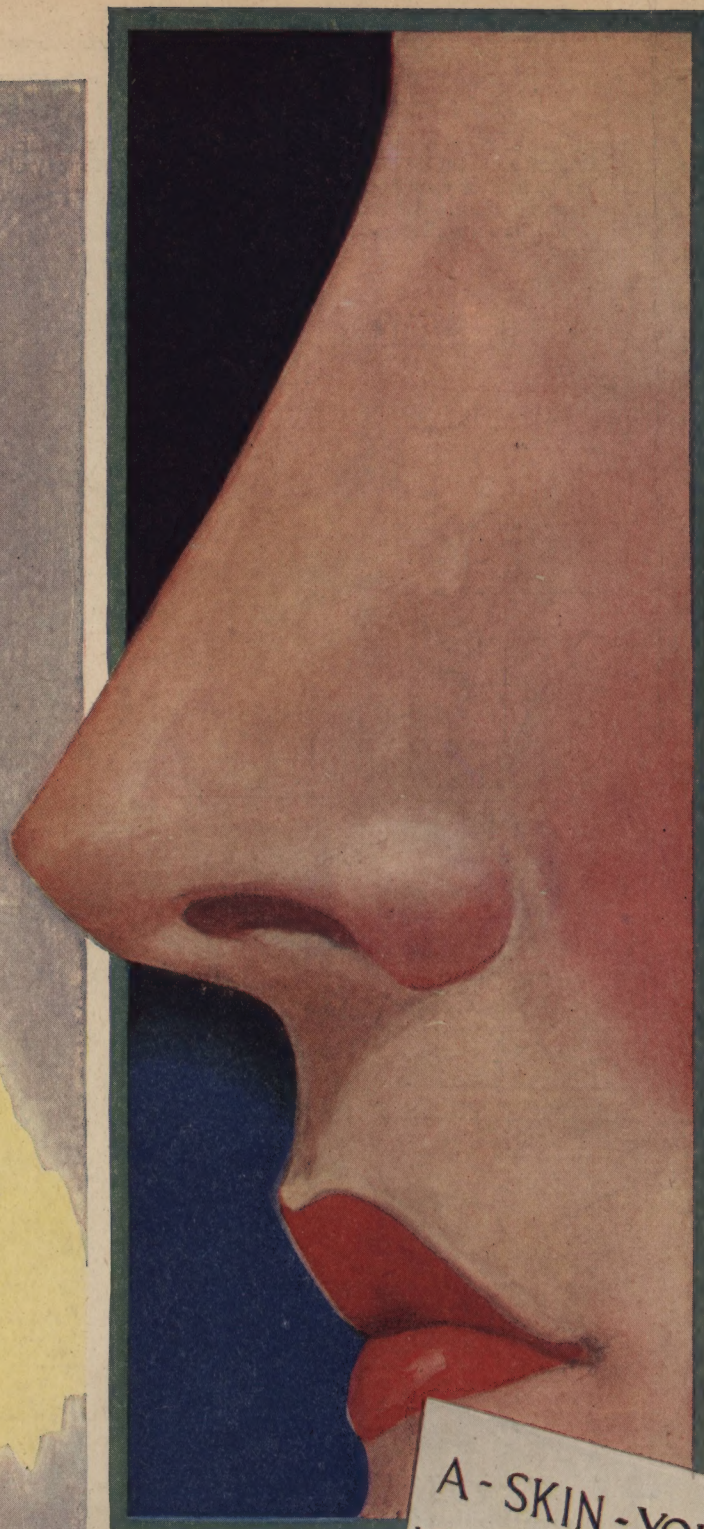
Begin *tonight* the treatment your skin needs

Get a cake of Woodbury's Facial Soap and begin tonight the treatment your skin needs. You will find Woodbury's on sale at any drug store or toilet goods counter in the United States or Canada. A 25c cake will last a month or six weeks.



In the booklet which is wrapped around each cake of Woodbury's Facial Soap, you will find complete treatments for the commoner skin troubles, including

CONSPICUOUS NOSE PORES
BLACKHEADS
SKIN BLEMISHES
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"Your Treatment for One Week"

A beautiful little set of Woodbury's facial preparations sent to you for 25 cents. Send 25 cents for this dainty miniature set of Woodbury's facial preparations, containing your complete Woodbury treatment for one week.

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